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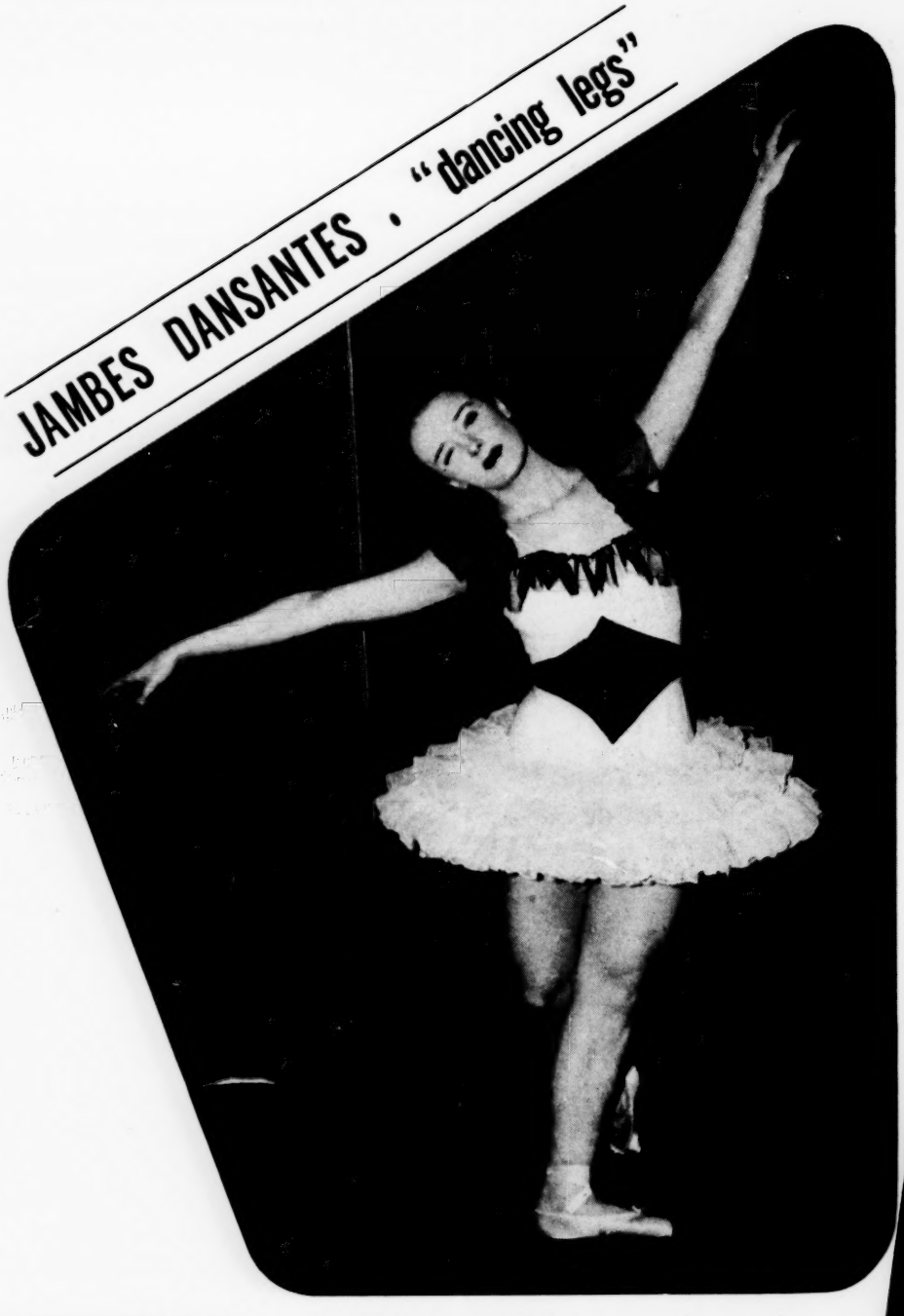

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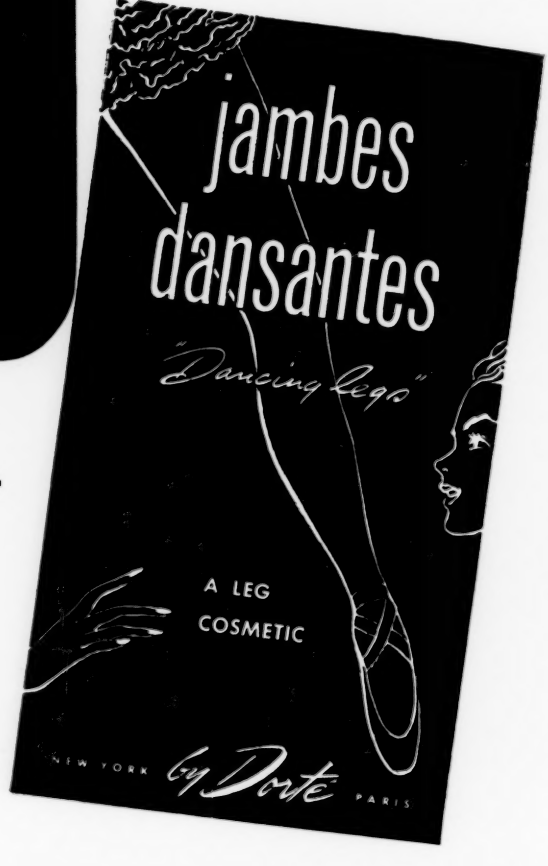

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LETTERS TO THE EDITOR

Dear Sir:

To Mr. Bernard Sobel, "an authority on the theatre", I would say "Shame on you for not completing your survey of humor in the dance" for no survey could be complete without at least a mention of the most distinguished dance comic of the day, Mr. Charles Weidman!

Perhaps his special type of comedy dance, which he calls "kinetic", (in other words, comedy which does not lean on mere facial expression to successfully convey his ideas to his audience) is out of the "ham" class and therefore does not rightfully belong in your article. I agree with you on that score, but if you recall the ballets that Mr. Weidman has choreographed, ballets like "The Happy Hypocrite" and "And Daddy Was a Fireman" to mention only two, I can't see how you happened to overlook him.

And incidentally, have you already forgotten the side-splitting ballet of Doris Humphrey, "The Race of Life"? She, too, outclasses any Mr. Sobel mentioned.

And, a pat on the back for Miss Anna Sokolow, for her courage in making the blunt statement that "modern dance, in undiluted concert form, *could* capture a Broadway audience if presented by an enterprising impresario." The majority of Broadway hits are being lifted out of mediocrity by the refreshing creativeness of real modern dance artists.

Frances E. Kinsky,
Tulsa, Oklahoma

Dear Sir:

Just a line or two to compliment your Mr. Reed Severin on his article in the April issue. I not only enjoyed it, but agreed with him fully, especially when he said on page 38, of a past season of the ballet, that then you really saw *something*.

I attended the Danilova-Franklin group a few weeks ago for a Sunday performance. What did I see? Well, no sign of Danilova, no sign of Franklin, no sign of Marie Jeanne. I really felt badly about it . . . . . plus the fact that after spending many hours choosing what program to see at the Met, upon arriving there, I was heartbroken to find out that Markova wasn't appearing, that the *Pas de Trois* premiere had been postponed.

I for one will welcome the French company. I'm tired of all this monkey business.

Florence Goldner,
Brooklyn, N. Y.

Dear Sir:

It may be of interest to you to learn that there is a great interest for dance in Palestine and for dance news from overseas.

M. Gershony, foremost Palestinian theatre authority, reading recent issue of Dance Magazine.

I just happened to "shoot" Mr. Ger Gershony, one of Palestine's foremost theatre and dance critics, while he was studying your publication "DANCE".

Eduard Grunebaum,
Jerusalem Palestine

Dear Sir:

I am always looking forward to "DANCE" and my friends and I are "hungry" for news about dancing, and try to imagine the ballets you have in America, which we never see here.

There were several articles I liked, especially the one by Walter Terry in the December issue about the age in dancing.

Perhaps you will be interested to learn that in July, 1946 a first revue of dance appeared in Holland, edited in Amsterdam and called "Danskroniek". Then in January, 1947, a second revue was published in The

Hague, called "Dans". As we still have the greatest struggle to get paper for publication, magazines like yours are not possible here.

But still I think it is a good thing that finally Holland possesses dance magazines in the Dutch language. Perhaps it should have been better to concentrate on one single good magazine, instead of two indifferent ones.

But "Dans" in The Hague is treating ballet, classic dance, as well as ballroom dancing, in hope of reaching a larger public.

Lack of coal has caused a long, hard winter and theatres got no heat, so no artistic activities of any kind. In the beginning of the winter, we had some Spanish dancers here, Mariemma and Jose Torres, then we had the Swedish Dance Theatre, the Trudi Schoop Ballet.

For once we should like the privilege of seeing the great artists you Americans can actually see whenever you wish, such as Danilova, Markova, and many others.

Edith Schwarz,
The Hague, Holland

READERS . . . . . WRITERS
Your opinion is what we are interested in. And yours, and yours, and yours. So let us hear from you, and make it EMPHATIC!

Zamira Gon, celebrated Palestinian dancer and choreographer appears below in one of her colorful folk dances. Miss Gon has recently directed the dances for "A Flag Is Born".

photos: Alex Siodmak

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SUMMER SCHOOL ALMANAC

Summer is icumen in, loud sing the campuses and colleges. Not that the summer schools are exclusive to the countryside. It is estimated that New York and other metropolitan centers will attract a record summer enrollment this year, now that restrictions on travel and scarcity of hotel accommodations have somewhat abated.

This survey covers the rural scene only. Urban schools in the majority of cases are keeping their doors open during the summer.

JACOBS PILLOW DANCE FESTIVAL, Inc., Lee, Mass.

The school at Jacobs Pillow this year has been turned over to a trusteeship. It will be run as a non-profit making, cooperative venture under the direction of Arthur Mahoney and Thalia Mara. Its faculty is to be announced in the next issue. Write to School of Dance Arts, 819 Carnegie Hall, New York City for information.

PERRY-MANSFIELD SCHOOL, Steamboat Springs, Colo.

Students applying for admission must have the equivalent of high school education and must be recommended by their schools, or other qualified persons. The dance department will be conducted by Harriette Anne Gray in modern dance and Yina Youshkevitch in ballet. For information, write Portia Mansfield, 216 E. 70th Street, New York City.

HILL AND CANYON SCHOOL OF THE ARTS, Santa Fe, N. M.

The faculty of this school boasts Elizabeth Waters as instructor in contemporary dance. The summer session begins June 23rd, ends August 15th. There will be special courses for children. Information from Director, Hill and Canyon School, 1005 Canyon Road, Santa Fe, N. M.

THE VALLEY CAMP, Wolfeboro, N. H.

Former instructor at School of Ballet Joos, Marlise Bok, will head dance department in the Valley Camp in session between June 23rd and August 15th. Write to Etta Johnson, 17 Oak Lane, Richmond, Va. for information.

COLORADO COLLEGE, Colorado Springs, Colo.

Hanya Holm, assisted by Alwin Nickolais will head the dance division of the summer session which begins on June 23rd and ends August 16th. A dance production is planned for August, and the session also features a conference on the fine arts for August 1, 2 and 3, and a seven week music festival. For information write Director of the Summer Session, Box 280, Colorado College, Colo.

CONNECTICUT COLLEGE, New London, Conn.

The dance course is an innovation in the curriculum of Connecticut College. William Bales will give a course in technique and composition daily from July 28th to September 4th, the first dancer to make an appearance on the faculty of the summer session. For information write Director of the Summer Session, Connecticut College, New London, Conn.

SUMMER WORKSHOP IN PHYSICAL EDUCATION, Estes Park, Colo.

The National Association of Physical Education for College Women sponsors a summer workshop in physical education on "Meeting the Needs of College Girls" at the Estes Park Y.M.C.A. Conference Grounds, four miles from the village of Estes Park, Colo. from June 18th through the 27th. For information write: Marie Haidt, School of Physical Education and Athletics, Pennsylvania State College, State College, Pa.

* * *

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NOTES

IN PASSING.....

You can take it with a grain of salt, if you like, but the grapevine has it that Agrippina Vaganova may be in America this summer to teach at Jacob's Pillow. Director Arthur Mahoney has extended an invitation to Vaganova through the State Department, and at time of going to press, a reply was eagerly awaited from the Soviet Government.

* * *

Two-Time Winnah!—Twice within the last month Agnes de Mille was proffered awards for distinction in her special field of endeavor by two organizations in the theatrical field. On April 6 Miss de Mille, in absentia, (she was vacationing in Bermuda at the time) took honors for "outstanding contribution to the theatre" at the first Annual New York Awards Dinner held under the auspices of the American Theatre Wing in memory of Antoinette Perry. Miss de Mille was cited for her choreography in *Brigadoon*.

On April 17 Lord & Taylor's 10th Annual American Design Awards presented four awards of one thousand dollars each to leaders in the cultural arts at the anniversary luncheon at the Waldorf. Miss de Mille, now back from Bermuda, was on hand to receive the honours.

* * *

Another award winner at the Toni Perry Dinner was Michael Kidd, recently out of a hospital bed, who had to hobble to the affair supported by two canes. Mike got his for his choreography in *Finian's Rainbow* . . . Another significant award by the Perry-ATW foundation was to a Miss Dora Chamberlain "for unfailing courtesy in the boxoffice . . .". There ought to be more awards like this one.

* * *

The March 22nd issue of Collier's magazine reveals a romance between the Original Ballet Russe and the town of Oxford, Miss. Dancers and townspeople jest couldn't help cottoning, according to John Kord Lagemann's revealing story. The story did not throw much light on the OBR but it brought into definite relief some exotic Southern types. . . . . An English dance publication refers to recent American ballet *Virginia Sampler* as Virginia Creeper. Other magz mistakes are always *so* funny . . . . Former DANCE Editor Ruthella Wade writes this corner from Anchorage, Alaska, an exciting corner on top of the world, that she is writing on Anchorage Daily Times, teaching ballroom dancing to hundreds of soldiers at Fort Richardson and studying the Eskimo in his lair. She is having more fun than lots of people we could name . . . .Baird Hastings, American rep of the International Dance Archives writes that the choreographic competition in Copenhagen is closed to further entrants, and that in all the Western Hemisphere, one lone Canadian has put in a bid. Could transportation expenses have something to do with this dearth of American competitors? Could be? . . . . In memory of Claude Debussy, the Opera Comique in Paris has just produced the great impressionist's unpublished ballet *Khamma*, written in 1911 for the English dancer, Maud Allen. Debussy's only other ballet, *Jeux*, has been performed many times; *Khamma*, only once. It is the story of an Egyptian dancer who sacrifices herself for Egypt (ancient)

* * *

The only ballerina we ever heard of who holds down a political office, in addition to ballet appearances, is Olga Lepeshinskaya, prima ballerina of the Bolshoi Theatre. She has been a Deputy to the Moscow Soviet since 1939, and even finds time to supervice a ballet circle composed of Moscow schoolchildren.

* * *

Raymond Duncan brightened this metropolitan corner recently when he appeared, trailing his primitive robes and decked in classic headgear, in a one man show entitled *You With Me*, at the Shubert Theatre. Duncan called upon the spirit of Isidora and other dear ones from the past to come down and join him on the stage, and they *did* . . . . Roger Ohardieno, former leading male dancer with Katherine Dunham, is engaged to marry Dolores Harper, who is currently on tour with the Dunham company in Mexico City . . . . Recent issues of Dance Index were distinguished for design and content, especially so, the 5th Anniversary number, by Robert Horan, titled *The Recent Theater of Martha Graham*.

* * *

Maya Deren's spectacular *avant garde* films will get a screening at the Provincetown Playhouse, on May 5 and 6. The four films shown will be *Meshes of the Afternoon*, *At Land*, *A Study in Choreography for the Camera*, and *Ritual in Transfigured Time*. Miss Deren is currently engaged on a yet untitled film which will be completed in the fall of this year.

* * *

A most absorbing article by Leonide Massine, paying tribute to Diaghileff appeared in the March 27 issue of *The Listener*, an English pub. "Diaghileff," concluded Massine, "was never an artistic chauvinist. He made Russian Ballet the cradle of beauty for the whole world; it was wide enough to include Stravinsky and Poulenc, Bakst and Picasso, Larionov and Derain, Tchaikovsky and de Falla, Liadov and Berners. *It is only by passing on these great principles to the younger generation that we, who worked with him, will show ourselves worthy of this great privilege.*"

Dance

VOLUME XXI May, 1947 NUMBER 5

RUDOLF ORTHWINE, Editor and Publisher

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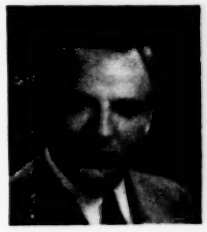
COVER: Apollo and the three Muses, Terpsichore, Polyhymnia and Calliope played by Igor Youskevitch, Alicia Alonso, Nora Kaye and Barbara Fallis in Ballet Theatre's spring production of George Balanchine's "Apollo" currently at the City Center. Photograph by Dwight Godwin.

TRANSITIONAL PERIOD



AFTER FOUR YEARS of war, during which our whole private and industrial life was geared to the single purpose of fighting that war, commodities for personal use were either missing or made of inferior material. With the end of the war came strikes, readjustment of wages for peacetime industries. During this period too many business men took advantage of the market and made and sold merchandise of inferior quality at black market prices.

What is happening today is a transition from a wartime to a peacetime economy. We must have confidence in America, in its ability to provide us with the commodities it can produce, and the livelihood which is the birthright of every man. We must adopt a personal and national pride. We must eradicate profiteering, speculation and chiseling.

There will be no balanced economy as long as the skilled craftsman and mechanic receives $2.00 and up an hour and another segment of labor receives $ .60 an hour with which to buy the same goods. Some kind of parity in wages should be found to achieve a balanced economy.

On the other hand, business men and speculators who have got into the habit of exorbitant profit, must wake up before the sword of Damocles falls. It hangs by a thread over their heads.

I have in mind speculators like those who bought the building in which DANCE is housed. When we moved here in 1931, our rent was 26c per square foot. The building was sold in 1942 at a low price to a speculator. At the end of 1942 the government rented five floors at double the rent ceiling for this building. When our lease expired this speculator demanded 75c per square foot. Last month he sold this building at a $400,000 profit on an investment of $40,000.

Too many of these unscrupulous types abound in real estate, as well as in the field of scarce merchandise and even edibles. These chiselers are responsible for the abnormal conditions which obtain in business today. If these unprincipled methods are suffered by the public and the government, honest business and honest labor must take it on the chin until a crisis is precipitated.

But never let us lose faith in America's power to right itself. Let us build for education, character training, lasting economic and political security, for more brotherly than dollar love.

You teachers, students and artists who read this can do your part in this transitional period. Let us set an example in our own field of endeavor by the highest ethical standards possible.

Sincerely yours,

Rudolf Orthwine

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KATHERINE DUNHAM

by DORATHI BOCK PIERRE

COOL SCIENTIST OR

Is Katherine Dunham's reputation only the figment of a press agent's mind? Is she a "cool, analytical scientist," or is she a "torrid, sultry performer of hot rhythms?" "Is it authentic?" "Is it theatrical?" Scientist or artist, why this tempest raging around Katherine Dunham?

Perhaps because she is successful. Success always demands a penalty in resentment and jealousy. The spotlight has made her a target for both.

It is interesting that she never makes claims of any kind regarding herself; she is far too busy keeping a large performing company working, directing a successful school and writing books to be troubled by the controversy raised by her many interests. Nor is she bitter or cynical, for she has risen above prejudice.

Her art may be exotic, but the facts of her life follow those of any highly intelligent, ambitious American girl. She was born in Chicago and educated in Joliet, Illinois. She attended public school and her life was uneventful save for the usual repressions endured by a member of her race

SULTRY PERFORMER?

this provocative performer has inspired opinion ranging all the way from sub-zero to boiling

in a white community and the significant fact that she was elected to the "Terpsichorean Club" in high school, where her natural love of dancing was encouraged.

Her brother was a student at the University of Chicago where he received his Doctor's Degree in philosophy, and it was decided that Katherine, too, should attend this college. When she entered she had no major in mind, but she did have to augment her allowance, and she determined to teach dancing. She scoured the south side of Chicago to find a place to teach and finally took the basement of an old brown stone house. She remembers that she and her young students had to work very fast and furiously in order

In L'Agya a ballet based upon a deadly form of lighting with feet, like the French savat, two lovers, one evil, one good, contend for the favors of the Martinique peasant girl danced by Katherine Dunham.

to keep warm that first winter, and perhaps that set the pattern for her teaching which even today has a class working steadily with no rest for an hour or more. She continued her own studies in both modern dance and ballet.

At the university pure chance led her to a class in ethnology taught by Dr. Robert Redfield. His presentation of the subject so fired her imagination that she determined upon that subject as her major.

"My work with Dr. Redfield crystalized a feeling I had had for some time, that dance was more than physical exercise or a pretty art; that it was closely related to the people who danced — that it was a part of their ethnic, and naturally I was tremendously excited over the confirmation of this theory."

Miss Dunham immediately started to put her ideas into practise in her dance classes. Working with Negro youngsters she experimented with basic African and later Caribbean rhythms and movements. She remembers a little ruefully, how displeased and shocked the mothers of her students were, and how her classes dwindled. They loved ballet and to have their little darlings tripping about as butterflies and fairies, so in order to keep up her needed income she experimented with her theories with a small and interested group, and continued to teach ballet to the others.

Such experimentation as she was doing was bound to be talked about, and Ruth Page invited her to appear in a "primitive" ballet she was preparing. Katherine had developed into a dynamic performer, and made such an impression upon this occasion that she was invited to present some of her own work at the Chicago Century of Progress Exposition.

Her reputation as a performing dancer and choreographer grew, but her serious studies in ethnology and anthropology continued unabated. Her professors took great interest in this amazing student, and encouraged her to apply for a Rosenwald Fellowship for field research in the Caribbean Islands which are a repository for many African cultures brought and kept alive by the slaves uprooted from their homeland long ago.

After a year's study with the noted Dr. Melville Herskovits at Northwestern University in field research techniques, Miss Dunham was granted two fellowships by the Julius Rosenwald Foundation for research in origins of primitive movements and rhythms in the Caribbean. Her travels took her to Jamaica, Martinique, Trinidad, Haiti and some of the smaller islands.

She had an amusing experience upon her arrival in the islands. Eager and thrilled and youthfully naive, she thought everyone would be as interested as she in her project, and was not prepared for the cool reception she received from the leaders of urban society whose sponsorship she needed. Like the mothers in Chicago they looked with a critical eye upon "native" dances. After spending considerable unavailing time trying to interest them, Katherine hit upon the idea of giving an invitational dance concert. She rented a theater and filled it with political and social leaders and presented a program made up exclusively of ballet and aesthetic interpretations. As she says "I was swathed in yards of gossamer chiffon." Needless to say she was a great success, and became something of a social lion. But she gained her point for they gave her a free hand and help in searching out her "primitives."

"My desire was to see first-hand the primitive dance in its every-day relationship to the people; and my anthropological studies which lead one to origins and the simple basic fundamentals of art which is made complex and esoteric by civilization, was the answer, I was sure. And I was in the Islands to find out for myself.

"I spent six weeks in a tiny village waiting to get just one dance; and I spent much time on many small islands as well as Jamaica, Martinique, Haiti and Trinidad. I made innumerable records of the songs and music of the people. I took photographs and motion pictures, and became overburdened with notebooks in which I carefully wrote down every movement and combination of movements I saw, as well as bits of life I saw about me — incidents I recognized immediately as having dramatic possibilities for the theater. I seemed always to live this sort of dual existence of having my intellect absorbed in searching out and annotating the real and authentic steps and movements, and an eye trained to see all of this color and movement and drama translated into theater idiom; and my notebooks, too,

abound in marginal notes for use of the "real" material in the theater when I returned home, for I was more than ever determined to have a group of dancers who would be able to show the people of the United States what others have contributed to our culture."

When she returned to Chicago she reported her findings to Dr. Herskovits at Northwestern, and to the University of Chicago in a dissertation "An Analysis of the Dances of Haiti — their form, function and social organization" which was approved as a dissertation for a Master's Degree. She also presented her dissertation along with motion pictures, recordings and a demonstration before the Rosenwald Foundation.

Miss Dunham now reassembled her group of dancers and started putting into practise her findings in primitive dance. She received an offer from Labor Stage in New York and took six of her dancers with her. With her entire salary from this engagement she put on a concert at the Windsor Theatre in February, 1940. It created such a sensation that she appeared in thirteen Sunday night concerts, was acclaimed by critics and the public and became firmly established as one of the outstanding concert dancers in the country.

Katherine never became so occupied in the theater that she forgot her interest in anthropology and education. She returned to the University of Chicago to complete work toward her Master's Degree in anthropology, and, because of ever prolonged excursions into the professional theater where she made practical application of her material, it was several years before she received her degree.

Katherine Dunham is by no means a static imitator of ancient primitive movements. She is indeed a highly gifted creator of a modern technic which is firmly based in authentic origins. No one successfully remains in the past, and she has with great artistry, projected the past into the dynamic present. The success of her venture is amply proven by the controversy raised by her appearances. Yes, she is a "cool, analytical scientist," ever searching for new truths. Member of Sigma Delta Epsilon, women's honorary scientific fraternity, and a nationally recognized authority and lecturer on anthropology within her subject of origins of primitive movement. Yes, she is a "torrid, sultry performer" in the theater. In this highly complex and competitive field she has more than held her own and earned the title of "star." For ten years she has kept together by her own determination and skill a large, expensive company of dancers against all kinds of odds — the oldest non-subsidized dance company in the United States.

Miss Dunham has a driving force and a tenacity of purpose which overcomes all obstacles. When she made her first success in a dramatic role as Georgia Brown in "Cabin in the Sky" I interviewed her and asked what her future plans and ambitions were, and she answered: "I want a school in New York where I can train dancers in the knowledge and use of primitive rhythms. I want to lecture on the subjects of anthropology and ethnology and dance; and of course I want to dance. I am not interested in dance routines. I am only interested in dance as an education, as a means of knowing peoples, and I want students who want to learn and have a desire to develop peoples and tastes." And again Katherine Dunham has realized her ambition. She does have a school, unquestionably the only dancing school in the country in which anthropology and philosophy are required subjects; and of course she is dancing, carrying her company and her art on to new heights of critical approval.

Miss Uldarica Manas, second consul of Cuba in New York in charge of cultural affairs, wrote to the Consul General of the Republic of Cuba " . . . She is not a dancer given to producing a purely attractive show. Her 'Bal Negre' show is the result of a conscientious study. In the Cuban part the music and musicians with their genuine instruments are authentic, and in the making of an artistic success . . . the Cuban composers made a considerable contribution."

The spurned lover in L'Agya, danced by Wilbert Bradley, goes into the jungle and comes back from voodoo doctor with charm, which he uses to throw a spell over the girl. He doesn't get her, just the same.

The president of Haiti has sent her a personal invitation to have her group appear in concert at the presidential palace this summer. Dr. Edwin Embree, president of the Rosenwald Foundation writes of his "continuing interest in this splendid artist," and the well-known authority Harold Courlander in writing of her new book *Journey to Accompong* says of her dances that they are "Folk dances, or at least creations inspired by folk dances instead of the usual Latin-American hoax . . . her conception of the dance was exploitation of style rather than mimicry, not imitative but creative."

There is a small group who criticise her for not using her dance as political propaganda; but she uses her dance to propagandize for the cultural and intellectual recognition of a whole people, and that is art indeed — and it is also science. In the capable hands of Katherine Dunham it is always good theater.

THE SEASON

by REED SEVERIN

THE BALLET SOCIETY
March 26

I DOUBT if any venture in theatre arts today is more exciting or significant than Lincoln Kirstein's Ballet Society. It aims to encourage the lyric theatre by the production of new works, and in this spirit it presented its third subscription program at the Central High School of Needle Trades on March 26. Three new works were offered, all by young American disciples of artistic director George Balanchine — a feat that any major ballet company would find hard to duplicate in one season much less in one evening.

Among other things, the new ballets served to emphasize the society's experimental nature as well as the physical difficulties under which it must operate. In these circumstances, mistakes become a necessary and even valuable condition of existence.

In each production I was able to find at least one interesting aspect, if not in choreography, then in design. I don't believe it's going too far to say that art has played almost as great a role in modern ballet as choreography itself. For this reason, and because of stringent space restrictions, I may have to treat the latter somewhat cavalierly if I think the occasion warrants it.

The chief virtues of *The Minotaur*, for example, were the sets and costumes by the Catalan artist June Junyer. In setting the famous legend about Theseus, King of Athens, and how he slew the Minotaur inside the Labyrinth raised by King Minos of Crete, Junyer has broken radically with traditional picture perspective painted on drops. He has conceived a three-dimensional design, representing the Labyrinth and other decor by various white sculptural shapes through which the dancers make their entrances and exits instead of through conventional wings. Because of the low proscenium and shallow stage, however, the setting appeared less effective than when I saw it in model form a few months ago.

Costumes have also been considered an integral part of the setting, and their design has attempted partially to project and extend the dance movement beyond the body's anatomical limitations. Junyer has dressed the Cretans in warm browns and tans — so successfully that they might have stepped out of some ancient fresco from Cnossos. In contrast, the Greeks were clothed in light gray and yellow to symbolize the rise of a new civilization. Colors, costumes, and setting have all been neatly and dramatically tied together in the forecurtain, which focuses attention on a bull's-eye view of the Labyrinth.

The whole design was handled awkwardly by John Taras, who replaced Balanchine as choreographer when the latter left for Paris. (Remember Massine's skillful work with Matisse's color combinations in *Rouge et Noir?*)

Another trouble was that Taras has apparently fallen heir to Balanchine's single weakness — sometimes vapid story exposition — but not to the master's greatest strength — a gift for creating pure, exhilarating classic dance. Maybe even Balanchine, though, would have had his hands full with Elliot Carter's turgid score, which was the kind that keeps you waiting indefinitely for the preliminaries to end and the real music to begin. It might have been just right, though, for Martha Graham.

In the second ballet, *Zodiac*, another Catalan artist came

IN REVIEW

Antonio Castillo's exciting costumes for the Antonia Cobos success, "Madronos", which premiered during the spring season of the Monte Carlo Ballet Russe. Costumes are 19th century provincial genre types.

out on top — Esteban Francès, who deserves the gold star for being the most promising find in ballet design in years. He has achieved an extraordinarily theatrical design, with green, blue, red, and yellow spheres revolving in interplanetary space, the silhouette of weird lunar wastelands to the left, and to the right the bearded head of Zeus himself, from which white tentacles stretch tautly to the ground. The drop was intended to be transparent, with batteries of lights mounted two feet to the rear, but for lack of space they had to be placed directly behind and at the foot.

At this time it would hardly be fair to pass judgment on Todd Bolender's choreography. For one thing, I could hardly see the dancers because of insufficent lighting. For another, they were hindered by a bewildering array of costumes (representing various constellations) that failed to stand out against the darkish backdrop. For a third, musical director Leon Barzin gummed up the works. Someone behind me remarked that whereas Balanchine would have used three steps for every note, Bolender used three notes for every step. Well, Rudi Revil's ten-cent score was conducted at half time, and every dancer knows what a catastrophe that can mean. The title and design, by the way, appeared to serve merely as a frame for a suite of abstract dances, no matter what the astrological hocus-pocus in the program notes may claim.

I thought the most engaging aspect of William Dollar's *Highland Fling* was choreography, which combined elements of the Sylphide story in modern classical style. A wedding on a Scottish village green is interrupted by the young groom's fancy that a sylphide is beckoning to him. He follows her into the forest, where other sylphides join them. Finally he snaps back to reality and the wedding proceeds.

The Sylphide interlude was fantastic for its treatment rather than its theme. Picture a glade of silver birches, sylphides dressed in white romantic tutus, and recall the airy, floating quality Fokine gave them. Then imagine them dancing in the bold, incisive style of Balanchine. Completely fascinating!

The group dances and some of the six wedding dances, especially the third, on points, by Tanaquil Le Cleroq, were also amusing; Dollar succeeded completely in synthesizing Scottish folk dances with the *danse d'ecole*.

As a whole, the ballet could stand a number of improvements. The running time should be cut, the transition from village to forest and back again smoothed out, the dramatic portions pointed up.

David Folkes's "pretty" costumes and sets — bright Scotch plaids against a paleblue backdrop showing a rural village, plus tutus and drop for the Sylphide scene — were adequate but disappointingly conventional. Stanley Bate's score was of the same calibre — pleasant enough, Scotch in theme, but really quite monotonous and unoriginal.

The program just reviewed demonstrated rather conclusively at least one thing: that three brand-new ballets in one evening are too ambitious an undertaking at this stage of the game. Ballet master Lew Christensen has done wonders with his School of American Ballet student dancers, but the effects of too few rehearsals on a floor space larger than the actual stage plainly showed. The same holds true for Mr. Barzin's capable orchestra, whose parts for *The Minotaur* were still being copied two weeks before performance. The program also suffered from the absence of Lew

Christensen (a jaundice victim), and Mary Ellen Moylan and Francisco Moncion, who are now tied up in a musical.

A few additional suggestions come to mind: Why not include revivals of older Balanchine ballets when he is not otherwise represented on a program — works like *Jeu de Cartes, Alma, Mater*, etc.? Another thing — why not occasionally try to make use of suitable scores that already exist? Rearranged, "The Planets," by Gustav Holst, might have served *Zodiac's* purpose beautifully.

ORIGINAL BALLET RUSSE
March 20 to March 29

On the same evening I was attending Ballet Society, over at the Metropolitan the Original Ballet Russe was giving Jerome Robbin's *Pas de Trois* for the first time, with Dolin, Eglevsky and Hightower. Because of illness Alicia Markova, who was slated for Hightower's part, failed to put in a single appearance during the ten-day season.

People who saw the premiere gave me glowing reports, so that the following day I went prepared to see a flashing little satire on the Russian ballet — a genuine dance for three, that is, in American classic style, with adroitly humorous undertones.

Costume sketch of John Pratt's costume design for the Jerome Robbins "Pas de Trois" which made its debut at the Metropolitan this Spring.

What I saw instead was, first of all, not satire but heavy-handed burlesque. The choreographer seemed to be working on the theory that one good joke would never do when ten more could be dragged in. I saw a patently commercial novelty that had been whipped up inside three weeks to give a fillip to the box office, though I understand that Robbins did employ a few ideas from a projected Stravinsky suite. And finally I saw a work with little honest originality, which at least in essence, repeated what Tudor, Iva Kitchell, Mata and Hari, and many modern dancers have done innumerable times before.

I didn't mind the Berlioz music from "The Damnation of Faust", but I did mind the candy-striped Russian shirts John Pratt designed for Eglevsky and Dolin.

The rest of the audience laughted its collective head off.

On the other hand, my experience with Nijinska's *Pictures At an Exhibition* turned out exactly opposite. Several persons who had seen this ballet first performed by Ballet International in 1944 warned me to expect the worst. In spite of terrible dancing, I discovered not a great or even very exciting work, but certainly an impressive one. Nijinska has wisely avoided treating Moussorgsky's musical plan too literally, which might have resulted in a series of separate minuscule ballets. She has devised a well-integrated, semi-abstract method, which at the same time is thoroughly Russian in effect and does no violence to Moussorgsky's score. She balanced a discriminating, inventive theatricality with economy of means, and the ingenious architecture of her ensemble patterns was dance orchestration of a type I haven't seen since Massine's symphonic ballets.

Boris Aronson's simple sets and costume gave me the uneasy sensation I was looking at a Soviet collective farm, but they were admirably appropriate to Nijinska's needs.

After attending at least one performance of each of the 17 ballets in the current repertory of Original Ballet Russe, I feel a whole lot happier about the Ballet Russe de Monte Carlo. It is discouraging enough to see good ballets danced poorly, produced shabbily, and played sluggishly. It is even more depressing to see poor ballets—a lulu, say, like Lichine's *Prodigal Son*—badly executed. Not even the brilliant efforts of several former Ballet Theatreites — Hightower, Dolin, Eglevsky, Skibine, Banks, Sabo, and Marjorie Tallchief—could lift the gloom more than slightly. Among dancers, the big news, of course, was made by Hightower, who succeeded temporarily to two of Markova's three roles, but discussion of her abilities will have to be postponed.

This company's death throes may not be prolonged beyond the season just concluded if plans go through for merging with the Nouveau Ballet de Monte Carlo, with headquarters in Monaco. Whatever the case, some such deal is desperately required.

BALLET RUSSE DE MONTE CARLO
March 18 to March 30

If I drew a blank in the comedy department with Robbins's *Pas de Trois*, Antonia Cobos afforded me a few smiles with her new ballet *Madronos* for the Ballet Russe de Monte Carlo, premiered at City Center on March 22. Although Miss Cobos had only about two weeks' time, she has provided a small but not unwelcome addition to the repertory—a suite of Spanish dances without story. The first section I found the most amusing, particularly for Leon Danielian's finely shaded spoofing of a flamenco dancer. Frederic Franklin did not project the underlying satire of his role because of miscasting, but Miss Cobos, naturally, was very much okay. The choreography for the 11-girl ensemble, handsomely costumed by Castillo, was surprisingly clever, and I hope that Miss Cobos will do this sort of thing more often. The music by Moszkowski, Yradier, "and others" sounded—well, very Spanish. For once the lighting showed imagination, and that was lucky for there was no decor.

One final point—note the difference between Robbins's approach and that of Cobos. In the first case I had the feeling he had merely grafted the traditional form onto a barrelful of gags, whereas the latter apparently set out to compose some first-rate Spanish dances to begin with and then let her satire grow out of them.

* * *

WHEN A FLOOR SHOW in a night club takes the attention of its audience clear away from the ever-loving shrimp cocktail and the soup of the evening, you have a phenomenon witnessed rarely in a bistro beagle's lifetime.

The Ides of March saw Jack Cole, after four years of self-inflicted exile in Hollywood and cinema, triumphantly nudge cuba libre and consomme out of the popular public eye in a show at the Latin Quarter given over to three appearances per show by Cole and his superlative company of eight dancers. The three numbers were specifically divided into contemporary jazz idiomatic movement, Hindu modern with tongue in the cheek, and bouquet of luxuriant Brasiliana. The dances

Photos: Alex Siodmak

KING COLE ON BROADWAY

Street scene in India: Boy meets girl, not without a bit of trouble. Jack Cole and Florence Lessing are protagonists in this little drama, supported by group. Below: Cole bends over backward in the Brazilian dance. Overcome, no doubt, by his meeting with the two ladies who have passed him up and are on their way, looking for further conquests.

the Latin Quarter claims Jack Cole for an all too brief interlude between films

were composed with the well-remembered Cole *flair*. They were on a level unmatched outside the concert stage and popular audiences indicated uniform rapture by almost devotional silence.

This incomparable artist has stubbornly maintained for many years that art has as much right on the Broadway beat as it has in the solemn sanctity of the concert hall. He has proven his point by successfully composing for concert, musical comedy, night club and finally, the screen. He returns to Hollywood after this all too brief interlude to resume film assignments for Columbia Pix which promise to be of a spectacular nature.

H.D.

Pauline Goddard pauses on backstage stairs after her debut performance of Zobeide in "Scheherazade". The intrepid Pauline danced Danilova's role at a moment's notice when Danilova was suddenly taken ill.

photos: Walter E. Owen

just PEOPLE.....

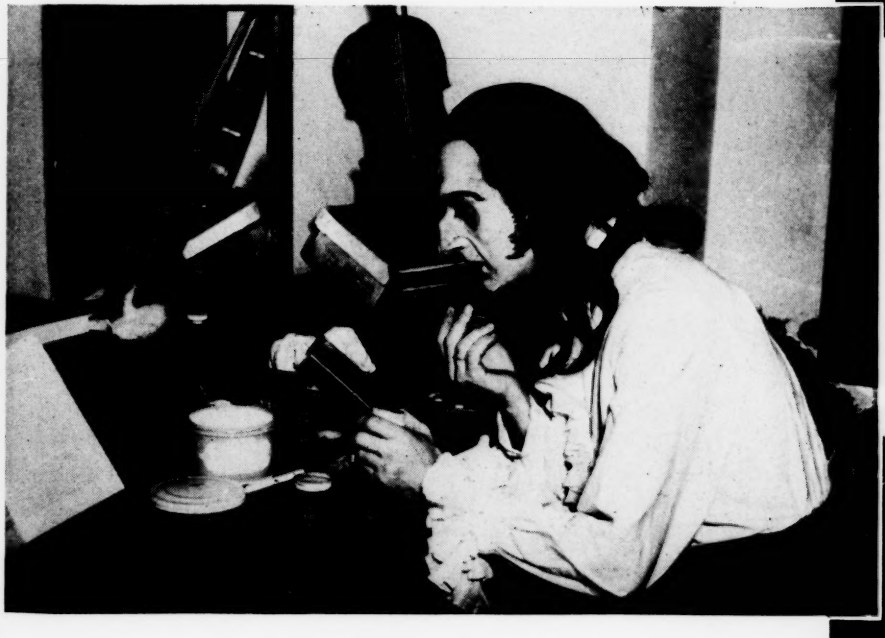
Above, left: The Monte Carlo Ballet Russe gives a reception in honor of Antonia Cobos, between rehearsals of her new ballet "Madronos" in the salon of the company's suite. The many amused faces from left to right belong to Leon Danielian, Nathalie Krassovska, Frederic Franklin, Antonio Castillo, the designer of the costumes, Antonia Cobos, choreographer, Serge Denham, director of the company, and John Martin, dance critic of the New York Times. Below, left: At the same party, these party-goers dashed in from rehearsal and dashed out again to resume rehearsals: Ruthanna Boris, Nathalie Krassovska, Antonio Castillo, Antonia Cobos and Ivan Boutnikoff, conductor.

.....AND PLACES

Constantine

James Mitchell, leading dancer in the Agnes de Mille ballet in "Brigadoon" poses for exclusive DANCE photos of sword dance. In Scottish legend, the warrior dances with and on the swords before going into battle, and superstition has it that the one who touches the sword accidentally does not come back from battle.

Walter E. Owen



Vladimir Doukodovsky makes up for his role of Paganini in dressing room at the Brooklyn Academy of Music.

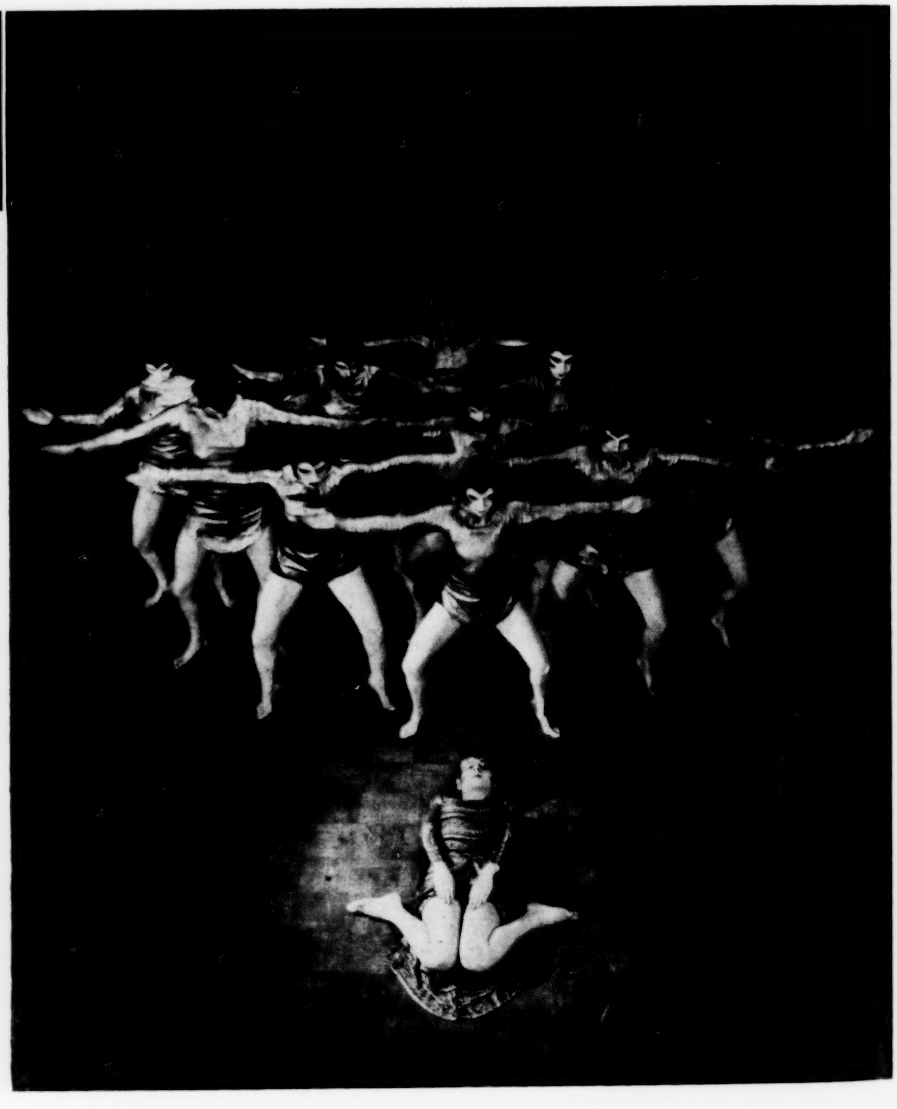
Constantine

CHOREOGRAPHY WITHOUT TEARS

by HELEN DZHERMOLINSKA

Soichi Sunami

Soichi Sunami



Above: Max Beerbohm's "Happy Hypocrite" was the basis for the early piece by Doris Humphrey, realizing a new theatrical stylization in masks. The central, upright figure is Lord George Hell as the Saintly Lover. To the right: Period piece by Miss Humphrey called "Life of the Bee", using choreographic devices fresh for their times. In this ballet, the supporting group, representing the workers are fanning the Queen Bee, the recumbent figure, to keep her warm during gestation. Opposite page: Doris Humphrey, Charles Weidman and Joe Bear appear in the Theatre Guild production of Moliere's "School for Husbands" as itinerant players at a fair. The dancing was 18th century and leaned on the manners and limitations of the period, with some poetic license in the form of modern choreography.

1. A DEFINITION

"Choreography, in my opinion, is the creation of an idea or a story." *Anon.*

"Choreography is the result of assembling steps and movements in all directions." *Anon.*

"You can't have choreography without costumes and a stage and all that goes with it, because you would only have calisthenics." *Anon.*

"Choreography is anything but an art. All you have to do is find a formula and follow it. The patterns come by themselves." *Anon.*

* * *

If all the opinion and verbiage spun on the subject of choreography and what it is were laid end to end, they would reach to Alpha Omega, deflect, hurry back and hit Albert Einstein on the dome.

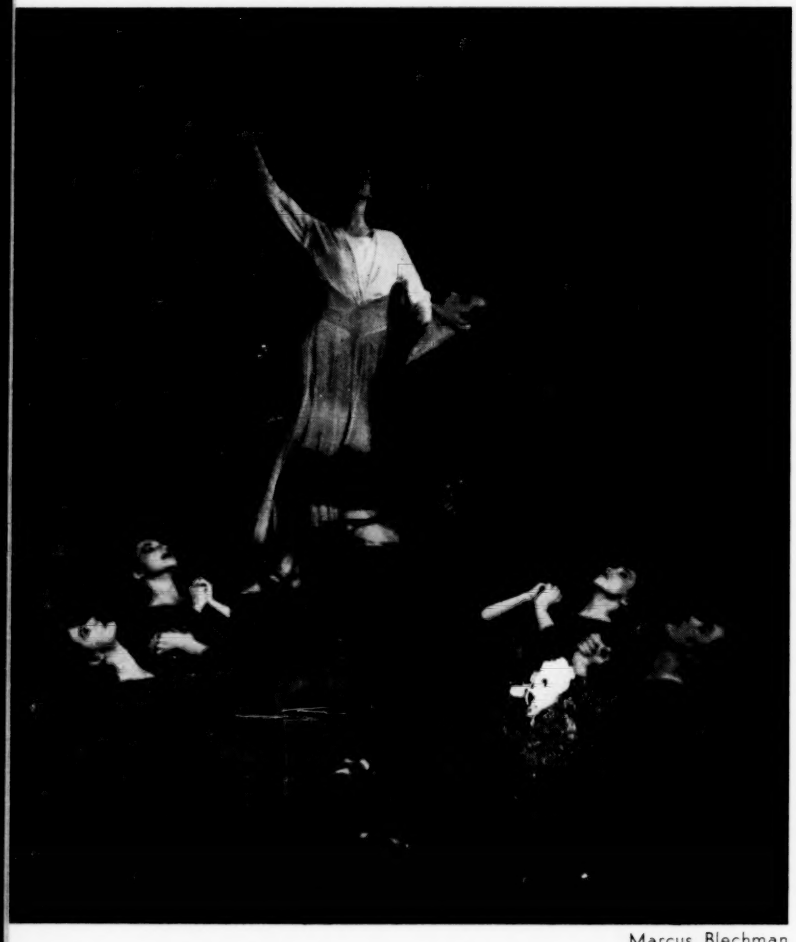
Let us pose the unlikely proposition that a creature with the bad cess never to have seen or heard of dance in any of its forms is sudenly confronted with the problem of creating a dance. What definition of choreography can this creature of speculation procure from a labored study of the above quoted opinion?

At the very outset, so that no one shall suppose this to be another forum for the discussion of the relative values of this and that *school* of dance and its respective use of choreography, we assert that we are on the trail of a definition. Not the who, where, when, but the *what*. *What* is it?

At the risk of bogging down in the morass of definition we here essay the flat propositon that choreography is not art alone, but science, inseparably. Formula begins where imagination leaves off, and vice versa. It is the framework upon which the gesture, sound, picture, idea is grafted in order to create a fluid form of sound-space-time architecture,

the choreographic gospel according to Doris Humphrey — lucid — intelligible — exhilarating — glimpsed in actual laboratory session at the 92nd Street "Y"

Vandamm



Marcus Blechman

Doris Humphrey, Jose Limon and group in Miss Humphrey's "Choral Preludes" to the music of Johann Sebastian Bach. The episode pictured above is the section called "In Thee Is Joy" and is a group expression of religious exaltation.

picaresquely defined as choreography.

Since dance is precisely this fluid architectural form, and it cannot take shape without knowledge of the mainsprings of its form, the thinking dancer, the one who desires more than the perfection of a technique, must inquire into his own fund of human experience, integrate technique, experience, ideas to the accompaniment of sound, music, poetry and painting to attain successful choreography of whatever school.

Although the evolution of dance is a tribute to the fact that dancers are responsive to their times and environment, that they do think and invent, not without twinges of misgiving does one see on every hand the unhappy spectacle of misdirected, still-born dance invention done by individuals who are better at imitation than creation.

Some exploit the resources of technique and, in spite of it, never find fulfillment as choreographers. These eternal handymen exist to serve the masters who know how to use them; only as dancers can they find fulfillment. Not for them the dionysian role of creator.

Others, more intuitive, happen upon the right direction, teach themselves and seem forever unable to explain how the mystery of mysteries revealed itself. Articulation, always a salient characteristic of dancers, a characteristically talkative and opinionated group of people, is not always likely to be coherent articulation.

Still others are lucky enough to find willing teachers to lead them out of the wilderness. There are many practicing choreographers at large today, and many who describe themselves as choreographers. Of those who really invent and compose, only a handful are equal to the teaching of composition. In this respect, at least, the modern dance field is richer than the others, because its teacher-practitioners are either more willing, more articulate, or more indefinably disposed to education. Schools of dance technique are abundant, schools for the study of composition are as scarce as hen's teeth. More the pity.

It is our privilege to see such a class in choreography in actual session under the inspired mentorship of Doris Humphrey.

2. *THE LABORATORY*

Every other Tuesday afternoon between September and June, the doors at the 92nd Street "Y" swing open on a session of the school for choreographers. It discloses a mixed group of dancers in practice garb, loaded down with notebooks, musical scores, primitive instruments, records, a variety of props like umbrellas, blankets, porcelain dishes, among other astonishing objects. The participants are dancers from whatever school of dance they please to prefer. They are not here to learn to dance, but to compose.

The director of this laboratory course, now in its third year at the "Y", is a modern dancer who has been influential in shaping the course of contemporary dance and the careers of associate dancers for nearly three decades. She has lately retired from the theatre to devote herself to choreography and the incubation of young choreographers. No lecture hall or laboratory ever had more inspiring or masterly direction. Doris Humphrey presides and is heard speaking.

". . . . . Most dancers compose dances by adding one movement or phrase of movement to another. They do not explore the possibilities of the rhythmical development of a theme in space and dynamics . . . . . Very few dancers use the device of rhythmic change. The dance should have its own structure and not lean on or mirror that of the music. A phrase of dance need not necessarily follow the exact phrasing of the music . . . . . (*On gesture*) There are a great many gestures commonly used and having specific meaning for everyone. Start with natural gesture, then stylize or give it rhythmic base or both, as in the "goodby gesture." Such a gesture can be made with the foot, or the head, as well as the hand . . . . . Words, as accompaniment to movement are going to play a larger part in the dance of the future. The idea expressed by the words may be used by the dancer, himself. If the dancer speaks he should select movement not too strenuous, and he should be in such a position when he speaks, that the words can be heard . . . . Dancers should avoid cliche movements, the attitude, the arabesque, side extensions. New ways should be found to

give the movements of a dance freshness, original approach . . . . ."

Student A stood before a semi-circle of other students, gesturing. The assignment had been the collection of thirty natural gestures as the basis for movement. She put the palm of her hand to her head, shaded her eyes and looked into the distance. This gesture grew into another, with arm shielding head and face, as though from assault. Each gesture suggested another; consequently, movement ensued.

Sometimes a change of movement suggests a change of mood. Sometimes even the same gesture tells more than one story, e.g., turning of the head, throwing it back, lowering of the chin.

Other pupils took their turn at this assignment. One told the class,

"When I started to experiment, I found that the only gestures I could think of were cliches!"

Indeed, when she illustrated her assignment, her interpretation turned out to be entirely *comedia della arte*, the hand on the heart to express love, etc.

Miss Humphrey interposed some pointed advice on devices to change cliches into more original gestures — devices employing changes in posture, for instance, rather than broad gestures confined to the arms.

"It works!" crowed Student B. The class, too, gleefully admitted that it certainly did work.

The gesture study finally resolved into a discussion of extremes of human behaviour and their effect on body movement. A choleric character obviously expresses itself in spasmodic, sudden, definite but unfinished gesture; the phlegmatic in turgid, indefinite gesture.

Miss Humphrey declared that social forms have changed with geography and the passage of time.

"What was acceptable to Elizabethan or Victorian times is no longer acceptable in our times," she said. "The swooning, graceful mannerisms of the romantic period are passé; the redundant, heroic mannerisms of earlier times have vanished, too. Regrettably, perhaps. Our times are notable for restraint and moderation of gesture. A lot of color has vanished, too. Perhaps our children and grand-children will react by developing into a generation as colorful as the best in the Renaissance, or humorously enough, into the courtly graces of the 18th century."

Gesture study was followed by illustration of motivation of movement by sound.

"A musical ear is important", said Miss Humphrey, "but sometimes it is as valuable to listen with the body as with the ear. Your every movement may be motivated by any sound in the world. It is not confined to music written for an instrument."

In line with this theory, student C arose and to a recording of some completely mystifying nature, developed a see-sawing pattern until, at a given moment there was a thunderous crash and the dancer reeled and collapsed like timber falling. As heaven is our witness, that's what it was — a recording of timber being sawed.

Two other pupils came through with elaborate musical accompaniment, one on a set of porcelain dishes, the other on a set of dinner gongs. The sounds emanating from either produced an entirely different set of physical reactions. The porcelain sound produced a Watteau-like pantomime; the gongs, precipitate postures, petering out in amorphous detail. These and other original scores were actually written out in detail and played for each dancer by an accompanist, usually a fellow pupil.

This type of score did seem to limit movement, but the experimental studies were original in the extreme, sometimes hilariously so.

At every session of the class, compositions have been reviewed and criticized by Miss Humphrey for tightening, revision and clarification. Several fragments of such compositions were presented. The composition of one student had changed in one detail which had improved it.

"Why did you change it to a fall?" inquired Miss Humphrey.

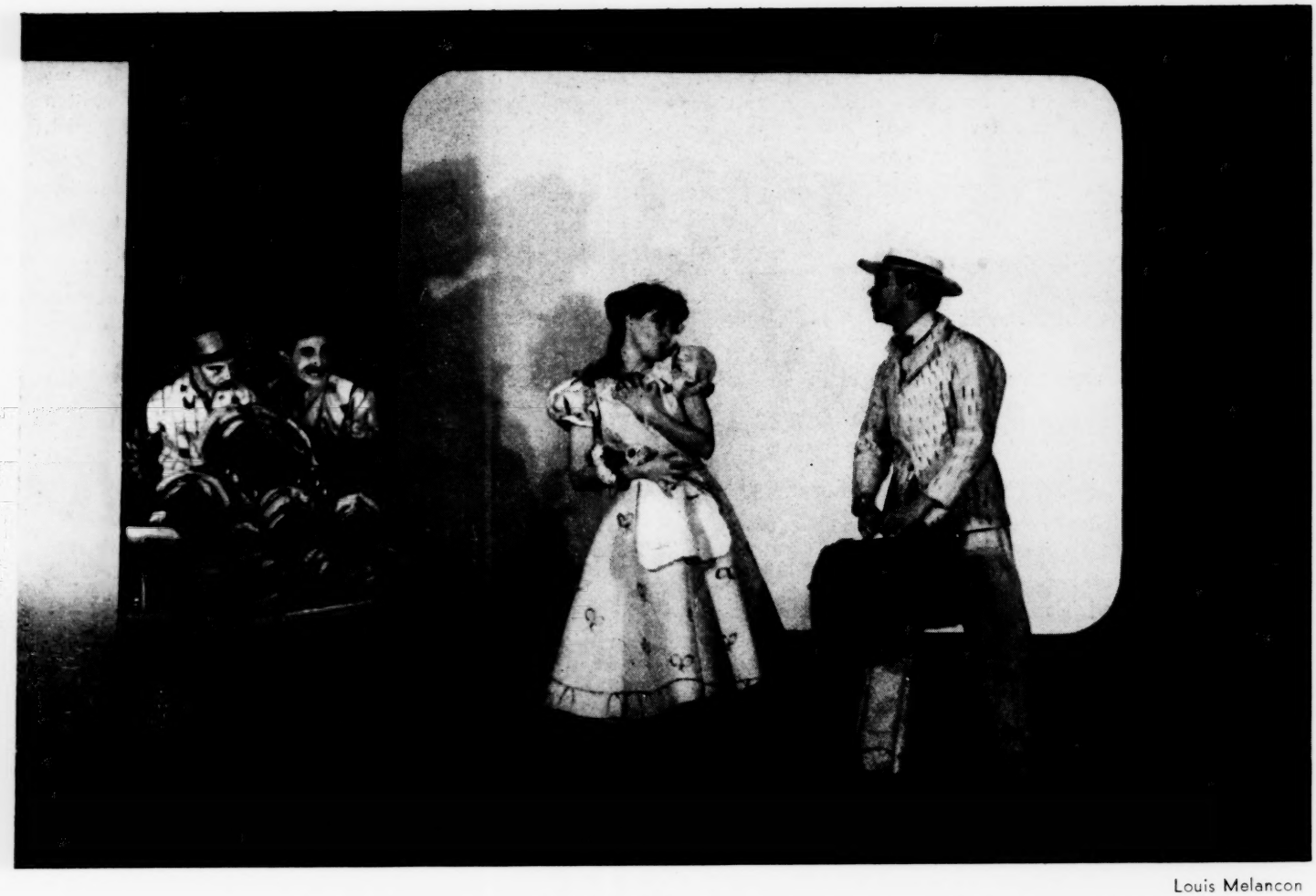
"Oh," said the dancer, "I've been practicing on a waxed floor and I fell at that point. I didn't mean to fall, but it turned out to be just the thing, so I am using it."

Several students based their compositions on songs dealing with rather intense themes. None of the song-motivated movements were quite equal to the intensity of the songs.

"You will find song as an accompaniment difficult to dance, as a rule," said Miss Humphrey. "Realities in these songs, some of which concern frightfulness, murder, hunger, are hard to put into physical movement. You must search your emotions and imagination for forms. Some dancers

Doris Humphrey, Jose Limon, and group in Miss Humphrey's recent work "Theatre Piece". This ballet is an expression of the senseless competition in modern life, treated physically as a continuous race. The central figure, Doris Humphrey, is the protesting figure, the one who will not join the race. The dancers in the background are: Back row, left to right, Katherine Litz, Letitia Ide, Katherine Manning. Front row; left to right, Joan Levy, Beatrice Seckler.

Thomas Bouchard



Louis Melancon

A satire on the early flickers, well-named "Flickers" by Charles Weidman, choreographer. In this first reel, Katherine Litz as the country girl, meets Charles Weidman as the city boy, an impact noticeable and resented by the villains in the background. The villain on the right is played by Lee Sherman, who is about to jump out and foreclose the mortgage.

try to dance about realities they do not understand. You must realize that frightfulness is a subject hard to put into form."

Conflict as a theme, it was concluded after discussion, was much easier to express than tranquility, but the expression of the latter is a greater challenge to a choreographer precisely because it is more difficult of accomplishment. This discussion of conflict vs. tranquillity arose out of review of a study called "Dangerous Crossing".

A free-for-all ensued after display of a neurotic, but winning little fragment called "Mother loved me but she died". It had little substance, but it had a macabre kind of humor. The subject was an over-mothered young man, with a tightly clutched umbrella, clad in an imaginary union suit, who made venturesome little movements with his umbrella, hands and feet, which never quite came off successfully. One section of the class branded it as neurotic subject matter; another group defended it hotly as being justified, neurotic or not, from the point of art.

Another study by the umbrella-choreographer drew a spontaneous reaction from teacher and class. The young man's accompaniment was a poem which he himself recited, as he postured and groped. Anybody who has ever seen Danny Kaye in his special gesture-language portrayals will bear him in mind in the following:

"Poetry is something special . . .
(pause to breathe heavily)
It should be nourished and cherished
Like a beautiful flower
(frantic hands clutching at face)
Nurtured and cherished,
Cherished and nurtured."
Exit.

It took the class quite an interval to recover from Poetry.

All at once, it occurred to Miss Humphrey that she had seen in a collection of Abner Dean's drawings what she considered a classic of crowd-psychology portrayal, so study was suspended while the class gathered round to view the picture Miss Humphrey was exhibiting with apparent relish. That the class, too, savored the sketch was apparent. Dean's sketch was composed of a desert landscape with mountains in the distance. In its mathematical center, into as small a space as they could crowd, were packed a congregation of just people, all nude, elbow to elbow, shoulder to shoulder, not a minim of space to spare between joints, all in a compact little square and completely disinterested in each other. This crowd-individual looked out at the

Barbara Morgan

The climactic moment of Miss Humphrey's moving work "Shakers". The story is based on early American religious sect which came from England to worship in its own way. It believed it could shake itself free from sin by the process of shaking, and thus earn eternal life.

world of vast space from his tight little niche, but never, never did he consider stepping out of the crowd. That was obvious from his face, which wore an expression of the most disarming vapidity over coy, self-effacing humility. The name of this piece? "Gregariousness." A sermon in sepia. Also a problem in choreography, because, as Miss Humphrey sees it, the student choreographer must fully understand the world if he wishes to sketch it in a movement.

These bi-monthly sessions are so exhilarating to teacher and pupils alike that the end of the class always resolves into hurried last minute discussions and assignments, much tooth-gnashing and gumbeating, much procrastination, with the succeeding class always pounding mercilessly on the door for admittance. We don't remember anything like this *ever* happening in arithmetic class, for instance.

Maybe choreography *is* "something special."

3. SCOPE

It is somewhat easier for a rich man to get into heaven than it is to qualify for entrance to the choreographers' school at the "Y", but not much easier. All participants in Miss Humphrey's classes have a background of professional dancing or teaching, and some experience in choreography.

The "Y" does have a course for beginners in choreography which is taught by Nona Schurman, which is designed as an introduction to Miss Humphrey's classes.

Impressions of a single visit may not quite clarify the scope or meaning of the course, so for further clarification, let us outline the elements of this course for those interested, as follows:

Fundamentals of body movement in relationship to space, rhythm and dynamics.

Dramatic and emotional basis of movement with and without use of the spoken word.

Use of rhythmic and special devices for combining movement in one body, and for group arrangements.

Composing to music, traditional and modern. Exploration of new musical accompaniment.

Study of gesture, and devices for stylization from the natural.

Consideration of subject matter for dance, with emphasis on inherent action, and themes lying within the experience of the dancer.

Consideration of stage-craft, use of space, props, costumes, lighting for mounting a finished dance.

Ballet Theatre

BOWS INTO CITY CENTER

George Karger

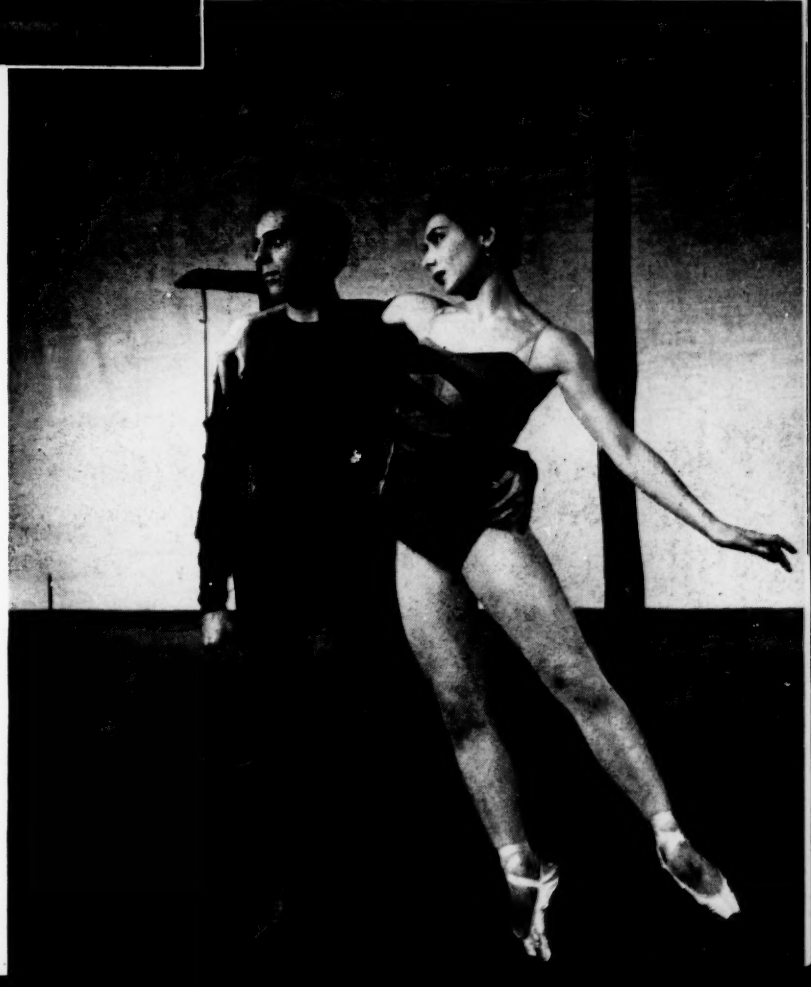
Baron, London

Baron, London

calling all balletomanes to
America's first-born native ballet
company's first season
at popular prices

From left to right: Alicia Alonso and Igor Youskevitch in poignant moment from "Giselle"; Nora Kaye, Alicia Alonso and Norma Vance as the Russian, Italian and French ballerinas, respectively, contending for applause; Nora Kaye and Hugh Laing as the central figures in Antony Tudor's ballet "Undertow", a psychological drama revolving around the murder of the woman by the man in the picture. Spectacular scene in background painted by Raymond Breinin. Below: Jerome Robbins and Nora Kaye as two "insecure people" from the Robbins' ballet "Facsimile". Program notes for this ballet have following quotation as a prologue to this ballet: "Small inward treasure does he possess who, to feel alive, needs every hour the tumult of the street, the emotion of the theatre, and the small talk of society" . . . by Ramon y Cajal.

George Karger



BALLET THEATRE, in the first season of its independent career, took local audiences for a spin at its Spring appearance, if the root-a-toot tooting in the aisles meant anything. This is America's first-born native dance company's first time in eight seasons at popular prices and fans have rallied by crowding the hallowed halls of Mecca Temple, now better known as the City Center.

The company, under the administrative direction of Lucia Chase and Oliver Smith, opened Monday, April 28 for a three week season which concluded its seventh annual trans-continental tour. Its entire active repertory of 25 productions will be on exhibition and its complement of stars is headed by Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia

photos: Baron, London

Top: Michael Kidd teases the bejasus out of Lucia Chase, Muriel Bentley and Shirley Eckl, the three virgins who were ill-advised enough to attempt his territory in Agnes de Mille's ballet, "Three Virgins and A Devil". To the right: The auditioning dancer and the stagehand amusing each other on stage in Michael Kidd's "On Stage" are Alicia Alonso and Michael Kidd. Below: Antony Tudor as Tybalt in his own ballet "Romeo and Juliet".

Alonso, John Kriza, Lucia Chase and Dimitri Romanoff.

The direction of Ballet Theatre has indicated its progressive character by the appointment of Antony Tudor as the company's artistic director, and this appointment is reflected in the welcome restoration to the repertory of two Tudor ballets not danced here for several years: *Dim Lustre*, a piece of Edwardian nostalgiana created by Tudor for the company in 1943 to music of Richard Strauss, and the poignant severities of *Dark Elegies*, composed to the accompaniment of a Gustav Mahler song cycle, *Songs on the Death of Children*, which Tudor created for the Ballet Rambert in London, in 1937 and restaged for Ballet Theatre in 1940.

Among other new productions to be seen at the City Center are the Jerome Robbins-Leonard Bernstein *Facsimile*, the Frederick Ashton-Cecil Beaton skating ballet *Les Patineurs*, the Eugene Berman-designed *Giselle* and the original Keith Lester London version of *Pas de Quatre*.

On conclusion of its New York season, Ballet Theatre goes to Havana for a two week engagement, at the invitation of the Sociedad Pro Arte Musical. This will be Cuba's first acquaintance with Ballet Theatre.

Early in July, the company returns to the Royal Opera House, Covent Garden, in London, where it will appear for its second consecutive summer season.

Ballet Theatre continues its independent management despite overtures from other sources for amalgamation.

FOLKWAYS

meet them in St. Louis in May for 13th Annual Folk Dance Festival

Counter-clockwise: The Pioneer Promenaders in a Ring-around-a-Rosy; (University of Denver); The Jamez Indian troupe from a pueblo near Sante Fe, N. Mexico; The famous Russian folk group from New York's environs, the Radischev Dance Club; The English Folk Dancers from the School of Organic Education, Fairhope, Ala. All will appear at the National Folk Festival in St. Louis.

THIS year's festival in St. Louis, the old stamping ground of the NFFA, finds hundreds of Missouri-bound folk song and dance groups from every point of the compass, snorting and stamping and waiting for the word go. If the number 13 is supposed to be unlucky, it hasn't yet discouraged attendance at the 13th Annual Folk Festival. Leaders of groups who have not yet made plans for transportation and accommodations should contact the Association at 511 Locust Street, St. Louis 1. Mo.

As a specific outlet for the genre of a culture nothing has yet come our way to take the place of these festivals. Wars, strikes, floods, politico-economic crises in no way deter this type of activity. New groups have mushroomed everywhere since men have returned to civilian life, and space forbids account of all groups functioning within the framework of the NFFA. The most recent participation of groups in a festival locally took place in New York last October in the United Nations Folk Festival at Rockefeller Center, under the direction of M. J. Pickering of the NFFA.

The St. Louis Festival will be presented on a stage, but there will be nothing "stagy" about it; it will be as real as though it were performed at home in the kitchen.

BALLET BISTRO

by
LUCYLE
ADRIENNE
ALTER

the Russian Tea Room — where Borscht and Ballet meet on Common Ground

HOLLYWOOD has its Ciros and Mocambos; Broadway its Sardi; the ballet has the Russian Tea Room.

Into this geographical suburb of Carnegie Hall migrates the cream of the ballet world; artists and impresarios. S. Hurok, Oscar Levant, Mischa Auer, Lucia Chase, Michael Kidd, Jerome Robbins, J. Edward Bromberg, Sergei Denham, Jules Munson and Richard Davis are among the habituees who seek a change from their high tempoed existence to the cosmopolitan intellectualism the Tea Room offers. Everyone from a Russian diplomat staggering under the weight of ribboned medals to a visiting French ballerina screaming about an overturned pastry tray on the sleeve of her Persian Lamb Coat, can be found there any hour, any day.

Started in 1932 by Sascha Maaef, the opening of the Russian Tea Room coincided with the arrival of the first group of Russian Ballet companies in the United States. Its juxtaposition to the Carnegie Hall rehearsal studios made it convenient for dining. In addition, it catered to the longing in the heart of every Russian dancer for that true Russian dish — Borscht.

A former officer in the Czar's army, Anatole "Tolya" Voinoff, has been the host at the Russian Tea Room since its origin in 1932. His army training has served him in good stead. His military bearing fascinates the casual patron and flatters the celebrity into regal stance. Anatole's sincerity and friendly interest make him a *sine qua non* at the Tea Room.

Anatole knows his colors perfectly, and only if you are an authentic blue-blood of the ballet circle, will he escort you to one of the five booths at the front of the Tea Room. This is the exclusive sanctum sanctorum aspired to by thousands of balletomanes. It is said that practically every important ballet enterprise was conceived and consummated at one of these five booths. Few people know that one night

Opposite page: Yurek Shabelevsky and Lisan Kay enjoy afternoon tea at the Russian Tea Room vis-a-vis anonymous party in fez, probably delegate to the United Nations? Roman Chatov murals in the background. To the right: Anatole on the left, in conversation with Joan Vohs. Lucyle Alter, author of accompanying story listens in on conversation between Anna Istomina and friend. Miss Istomina and Mr. Shabelevsky took their last cup of tea at the Tea Room for some time to come, as both are on their way to a season of ballet in Buenos Aires.

Carmen Schiavone

at a dinner in the Russian Tea Room, which included Boris Romanov, Andre Eglevsky, the Marquis de Cuevas, and Viola Essen, the International Ballet was born. The group had devised an office for their conferences in a back corner of the Tea Room. The atmosphere and Russian delicacies of the Tea Room have always been conducive to ballet-wise creation.

The international menu offers a wide selection. Borscht, Shashlik, Strogonoff, and Baclava are the tasty and popular specialties the Tea Room boasts of, although many a ham sandwich and plate of French toast have passed the portals of the chef's domain. The well known favorite dish of Danilova is Bitochki, Russian style croquettes.

The Tea Room is distinguished by a well stocked rack of concert, dance, and operatic programs and librettos, which patrons are at liberty to peruse while checking their coats. The display of Russian dolls in the showcase behind the busy cash register is seldom disturbed. There are a few requests for purchase of the dolls but they are mainly for display.

The window array consistently offers a clue to current doings in the ballet world. In recent weeks there have been decorations honoring "Boris Godounoff", The Ballet Russe de Monte Carlo, and the Ballet Theatre. The past display had as its main feature, Russian Art, but included the arrival of two new ballet companies in New York. In April the Tea Room window was given over to several famous artists photographed in action.

The prominent artist, Roman Chatov, did the murals which line the stalls of the Russian Tea Room. The first two murals adorning the deluxe five front booths present a montage effect of all the art forms conceived in a fresh, impressionistic style. The other murals, in the Tea Room proper, are vibrant scenes from well known ballets, with actual representations of artists such as Danilova, Eglevsky and Pavlova.

Just published is a new book, "Russian Dishes", an amplification of the little pamphlet the Tea Room offered gratis to patrons. "Russian Dishes" is a new idea in cook books, and features in thirty-five pages cartoons, and the lighter side of preparing food. It is written in the army-manual style.

The Russian Tea Room, unlike most restaurants in New York, enjoys international fame. Many Europeans visit and dine there to get a taste of home in its intellectual and artistic atmosphere and excellent cuisine.

"Meet me at the Russian Tea Room" is fast becoming as popular a slogan as "Meet me at the Astor".

The Tea Room has had its share of "incidents". This one happened in the not so palmy days of 1935, when a certain ambitious young dancer, feet well turned out in 5th position, determined to see the great Mikhail Mordkin about a job in the Mordkin ballet, turned up at the Carnegie Hall studio for an audition. He was met by Mordkin at the door and told that Mordkin was at the pound, looking for a lost dog. "Come back some other day, yes?" suggested Mordkin. On four successive days the eager beaver turned up, was met by Mordkin on each occasion, and informed that Mordkin was at the barbershop being tattooed, at the morgue, identifying a mangled body, at the Fulton Fish Market, looking at the new catch, and at the Central Ethiopian Church attending services. At the end of the week the E.B. decided to look for Mordkin in the most logical place — the Russian Tea Room.

So, to the Tea Room went the E.B., accompanied by a violinist. There they sat from 5:00 P.M. until Mordkin and several friends sallied in around 7:00 P.M. By this time there was not much doubt in our young friend's mind as to Mordkin's identity and he sent a note over to his table again requesting an audition. Mordkin looked up from his Borscht and beamed at the aspirant but returned no note in turn. All at once, the Tea Room resounded to a sudden explosive sound. Two diners shot from their chairs and made for the door shouting, "The 4th International! Long live the 4th International!

The E.B. had shot off a firecracker, and in the lull that followed the first shock, he sprang up, bowed low before Mordkin, and hurled himself into a frenzied mazurka. His violinist friend accompanied him from a nearby table.

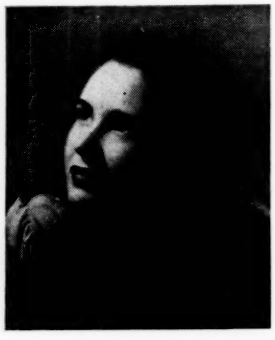
Little Borscht or Shashlik was consumed in the next ten minutes because, after a moment or two, Mordkin cleared his throat, arose, and acknowledging his audience with a grin from ear to ear, joined the auditioning dancer.

Not to be outdone, Anatole, who was on the scene, quickly cleared away two tables while Mordkin and the anonymous aspirant mazurkad, stamped and pivoted together with unrestrained enthusiasm.

Auditions and rabbits six feet tall are strictly prohibited at the tea room since "The Incident".

AN OPEN LETTER TO DANCE EDUCATORS

by GERTRUDE LIPPINCOTT



In the field of dance education, the twenty years following the first World War saw a small band of persevering teachers introduce dance into the school system of this country. Dance in its many forms became a vital part of the educational curricula. It flourished in spite of the opposition of puritanical elements in certain communities, the apathy of the general public, and the too-frequent misunderstanding of administrators. The wide acceptance of dance on many college campuses and in some secondary and elementary schools testifies to the good work of the pioneers who worked hard to give dance the place it has achieved.

Now is the moment to look backward to the decades between two wars and to evaluate the work which was accomplished. In the struggle to introduce dance into the college and high school curricula, dance teachers frequently have not had time to understand clearly their main function. Too often they have been content to follow contemporary trends without inquiring, in more than a cursory fashion, into the real purpose of dance. Now is the moment to look forward to the future, to the work to be done in the next few years. Now is the moment to give dance its place alongside the other arts.

This letter is addressed to all dance educators in the hope of stimulating discussion on the many difficulties facing them. The writer offers the following points for general consideration.

I

Dance Should be Classified as an Art Form, Along with Music, Painting, and Drama, Rather than as an Activity in Physical Education.—Historically modern dance and physical education are intimately connected. Dance found its way into the school curricula through the door of the gymnasium. Margaret H'Doubler performed a great service when she convinced the authorities at the University of Wisconsin of the necessity for establishing a dance major some twenty or more years ago. Modern dance has been taught in the great majority of colleges and schools in departments of physical education. Professional modern dancers have greatly benefited from the "gymnasium circuit." The first nation-wide tours of many leading modern dancers were sponsored by departments of physical education.

The situation, however, has changed in the past ten years. Modern dance has become a mature and accepted art form. In some schools dance has been placed in the department of fine arts, and in a half dozen colleges, it has been installed as a separate department on a par with music and the drama.

Considered from the standpoint of its body technics, dance is a physical activity. But from the point of view of education, dance is a creative as well as a physical one. To teach modern dance purely as a physical skill is unthinkable. Modern dance must include creative work as an integral part of its activity. In the forms of dance which are almost purely rhythmic, such as folk, square, and tap, creative aspects of dance are often introduced with excellent results.

A creative and experimental art form is out of place among the sports. Instructors who teach games, as well as those who teach dance, will agree to the difficulties of combining, for example, tennis and dance in the same department. The time has come for educational dance to say good-bye to its generous parent, to quit the walls of the gymnasium, and to venture out into the academic corridors. There it should take its place beside the other arts. Where dance is considered an art, more extensive experimentation and production can be fostered than has been possible in departments of physical education. Much of the indifference with which dance is viewed by faculties and students would vanish if it were considered an art form. Dance can attain an equal status with the other arts only if it is placed alongside drama, painting, and music.

II

The Personality of the Teacher is the Most Important Single Factor in the Teaching of a Successful Dance Program.—A stimulating personality can create a desire to learn and can draw out latent ability in the students. With notable exceptions, the best teachers are dancers. The students are stimulated by a teacher who can dance and who can choreograph. The faculties of the art and music departments are far more willing to cooperate with an artist-teacher whom they consider on a par with themselves. Many physical education teachers do not have the training or the experience necessary for the complex and highly specialized work of dance activities.

The administrators responsible for the training of dance teachers would do well to select their recruits with greater care in respect to personality, cultural background, and potential dance ability. Administrators might also consider the reorganization of their training programs to include more dance courses and fewer courses in methods. Teachers really learn to teach by teaching a particular subject, not by courses about courses. Teaching is an art, not a science. In the long run, it is the personality of the teacher, rather than scientific questionnaires and objective tests, which will bring forth the abilities of the students.

The proof of the pudding is in the product. The teacher must show tangible results. If he does bring forth a creative spirit in his students, then let the administrators recognize his ability and reward it accordingly. It is only in this way that able, artist-teachers can be brought into the field.

III

The Main Job of the Dance Teacher is to Teach Dance.—

The author believes that the main function of the teacher is to train the mind, to impart facts, and to emphasize values. It is with this last category that the arts, and in this case, dance, are largely concerned.

A teacher teaches a particular subject. He does not teach integration, personality development, sociability, or poise, although these secondary values may result from the teaching of dance or any other subject. If he is a good teacher, they probably will occur. But he must remember his main job is to teach dance.

A course in dance is hardly more of an instrument for developing personality than is a course in history. The teacher is not entirely responsible for the student reaching his full stature as an individual in a dance class. Creative work may aid in personality development. Everyone hopes it will. But it is the teacher's main function to see that the students come away from the course with a reasonable amount of physical skill, creative experience, and an appreciation and knowledge of dance as an art form.

Of late years, the weary dance teacher has been so overburdened with the problems of administration and of the growth, integration, development, and personal adjustment of the students, that he has not had enough time or energy to give to the study of dance. Nor has he had time to spend developing his own teaching. Consequently, much of what passes for dance instruction and production in the schools today is below standard.

IV

The Process and the Final Product Are Equally Important in the Teaching of Dance.—In this author's opinion, the process of composing a dance has been greatly overstressed of late. Not enough has been expected of the students in the way of actual production in dance. The production of a dance is as important as the method of arriving at it. It is the test of accomplishment in dance as it is in music, painting, or any of the other arts.

Every art has a goal. Works of art are not processes, although they are arrived at by various methods. Of late, much harm has been done to educational dance because of the over-emphasis on the "process." Teachers, under the spell of "progressive" education, have believed that what happens during the process is more important than the actual goal itself. What happens during the process is important, of course, but the completed result is equally important. In too many cases, dance in education can be likened to a riderless horse—all activity with no place to go.

V

All Students Should Have an Opportunity to Dance, But Dance Should Not Be Forced Upon Them.—It is certainly true that all students should have a chance to study dance. But to expect them all to be able to dance is, of course, as ridiculous as it would be to expect them all to be able to sing, to act, or to paint. It must be recognized that some pupils either cannot dance or do not like to dance. Although attempts are made to present the subject in a "palatable" manner, the students may still dislike it. To force dance on such persons in the way of required courses, is, in this writer's opinion, an unhappy mistake.

There is also the question as to whether all students need dance. Often the values attained from dance can be gotten with much less time and effort on the part of both the teacher and the students from some other activity. Undoubtedly, there should be equal opportunity for all to take dance, but there should be dance instructions especially for two groups, for those students who wholeheartedly enjoy dance but who are not necessarily talented.

VI

Dance in Education is not Different From Dance on the Concert Stage.—Dance is dance, wherever it is found. It is an art form. Its primary function is to express inner human emotions in an outward, universalized form. To this end, it uses a particular instrument, the body, and a particular medium, movement.

Dance can make a distinctive contribution to education. But this contribution is in danger of remaining unrealized. Dance, as well as the other arts, can heighten the emotional sensibility of the students. It can give impetus to the aesthetic side of life, which receives too little attention in the modern age. Aesthetic values have been too long neglected in American education. As one prominent educator recently put it.

"When one turns to aesthetic education, I think most of us will have to admit our schools are barbarous. Music and the arts have a bare toe-hold on the fringe of our educational life. I think we have lost a great deal of ground since the seventeenth century in the disappearance of the aesthetic side from our education".[1]

[1]*Norman B. Nash, address at Choate School, Wallingford, Connecticut, September 27, 1946.*

EDITOR'S NOTE

Any time of the year is a good time for teachers to re-assess their attitudes toward dance, but especially now in the heat of preparation for spring recitals, in the culmination of the year's work, re-assessment is valuable. Nothing could be of more help, from this point of view, than the opinion of Miss Gertrude Lippincott. With her background as both educator and artist, her point of view has much to say to all dance educators. Miss Lippincott is a Contributing Editor of DANCE, and also an Associate Editor of Dance Observer.

what difficulties will be facing dance educators within the next few years? . . . the author offers eight points for general consideration

The main value of dance in education is its creative and emotional inspiration. Of secondary importance are its rhythmic function, physical activity, poise, sociability, etc. Dance in the schools is essentially the same as dance on the concert stage, although it does not pretend to approach the technical proficiency of the professional stage. It may emphasize different points, but it remains the same art form. The widening gap between educational dance and concert dance is an unfortunate result of using dance for ends other than those of an art.

Degas' study of Child practicing at barre.

VII

Dance is not a Medium for the Transmission of Democracy.—None of the arts is a vehicle for the transmission of a particular political system or a specific set of political ideas. Dance is no exception to this rule. It is true that the freedom of a democracy is friendly to the development of the arts. Regardless of the changes in party government, the arts can go their way, relatively free from political controls. The arts under a political dictatorship are beset with numerous difficulties, as is seen in Russia today. But it must be remembered that many marvelous works of art have been produced throughout the ages under authoritarian regimes. To say that . . . "democracy is a prepotent factor in the growth of the arts" is not quite accurate.[2]

To say, furthermore, that "only in a democracy . . . can the arts concern themselves with anything but the child's wish or the infantile adult's dream" is a misrepresentation of historical facts.[3] Long before democracy came into being many serious and challenging works of art were produced. The arts of the Renaissance, especially painting, can hardly be said to be a childish wish. The music of Bach could never be considered an adult dream.

It is certainly true, however, that by the end of the nineteenth century the subject matter of the ballet and dance had degenerated into mere froth. Modern dance, during its short life, has used a great variety of subjects for its themes. Modern dance has grown and developed in a democratic society and has derived much of its material from the American heritage. But to suppose that there is more than a general connection between the rise of modern dance and the existence of American democracy is an assumption that would be difficult to prove.

In a democracy the artist and the teacher have the great advantage of being able to work and produce with relative freedom. One cannot say, however, that art is an outgrowth of democracy, any more than it is an outgrowth of the feudal system or of monarchy. The arts appear to have a life of their own. As Roger Fry says,

> . . . if we consider this special spiritual activity of art we find it no doubt open at times to influences from life, but in the main self-contained; we find the rythmic sequences of change determined much more by its own internal forces than by external forces.[4]

VIII

Dance Cannot Cure the World of All Its Ills.—To make exaggerated claims for the quick, cure-all benefits of education is to lay oneself open to the charge of unreality. The process of education is a prolonged one. Attitudes change at a snail's pace. Men learn very slowly by experience.

Dance in education cannot cure the world of all its ills. Dance cannot bring about the existence of one world. It is very doubtful if teaching congressmen to dance would do much toward furthering international enlightenment. This writer does not quite see how the study of modern dance, for example, can lead to an understanding of the tensions and conflicts between nations.

Too often, the proponents of dance in education have looked a bit foolish in the eyes of the general public by making sweeping statements about their subject. During the recent war, dance was pressed into the service of the physical fitness program with far too much rapidity and with far too little thought for the real purpose of dance. Undoubtedly, dance can be of great help during a war crisis, but mainly if it is considered as dance, and not a means toward physical fitness.

Teachers of dance have an important job to do. That job is to develop an enthusiasm for dance and an understanding of it in the hearts of their students. Dancers and teachers need not rush to get on every new bandwagon which comes along. There is no need to justify their work in any grounds other than dance. To receive, in some degree, the enjoyment and exaltation which comes from participation in an art form is a task at once difficult and rewarding. Let every teacher be satisfied to do just that.

[2] *Ruth Radir. Modern Dance. New York: A. S. Barnes and Co., 1944, page 27.*
[3] *Ibid, page 15-16.*
[4] *Roger Fry. Vision and Design. London: Chatto and Windus, 1928, page 9.*

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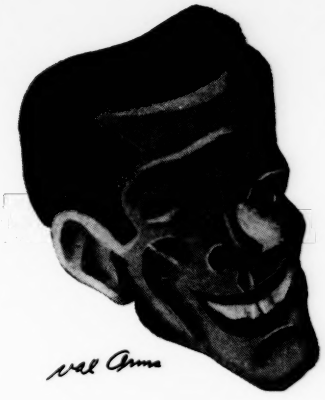
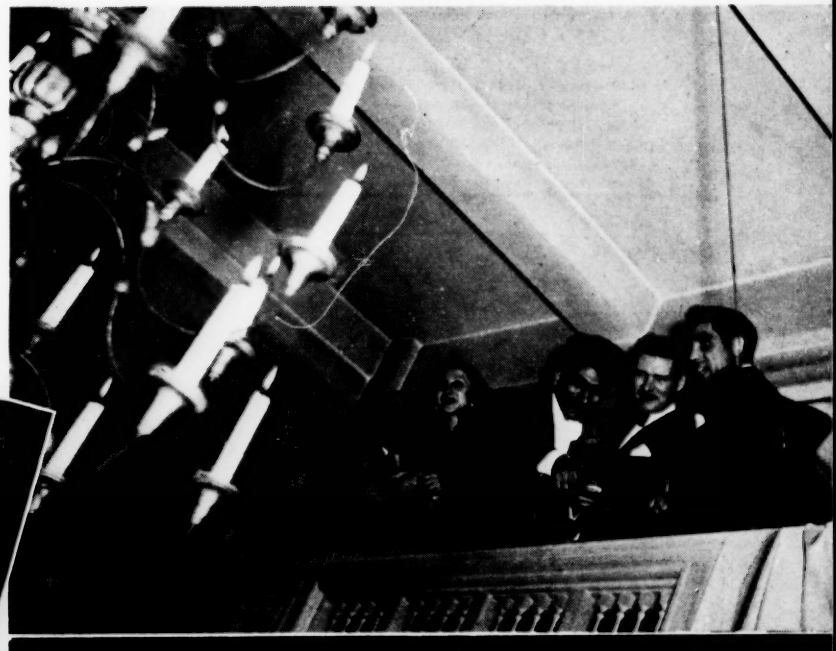


Dance GOES TO A PARTY

host Leon Danielian beams on his guests of honor, the corps de ballet of the Monte Carlo Ballet Russe, at the gala party of the season



Small section of the Wickwire studio reveals at left: Valerie Bettis, Bernardo Segall, seated, and Constantine; DANCE photographer hovering protectively above them; Above: Nathalie Krassovska beams on John Taras who beams into his glass of beer. Leon Danielian bends over Scott McKay, actor, and Jere Wickwire, artist, deep in conversation. To the right, above: The balcony of the Wickwire studio, with gorgeous candlelit candelabra in full view, bears, from left to right: Danielian, pere, Alexandra Danilova, Val Arms, Stanley MacDonald, and Danielian, fils. Under the Wickwire portrait of Leon Danielian are foregathered Val Arms, directly under the portrait, Mme. Danielian, and to the right Antonio Castillo, designer, and Leon D.

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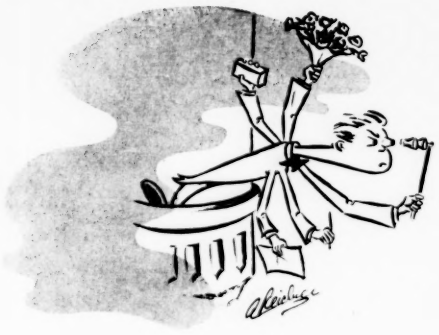

REVIEWERS' STAND

by DORIS HERING

CHOREOGRAPHERS' WORKSHOP
Studio Theatre
March 30, 1947

CHOREOGRAPHER'S WORKSHOP is one of the worthiest dance projects to come forward in a long time—and this despite the fact that the material previewed is far from uniform in quality. As can be expected with young artists, the four choreographers to present their works on the March 30 program were unrelievedly serious—unrelievedly grim—unrelievedly fraught with Meaning. Yet this is in no sense a criticism, for it would be difficult to find a young artist who did not take himself seriously. It simply means that balanced programming cannot be hoped for.

Miriam Pandor's *Song Over Stones* was completely marred by inadequate rehearsal and technical insecurity on the part of the entire group with the

Tragic group in moment from Atty Van den Berg's "Triumph of Ignorance". The victims of the lynching are danced by Lavinia Williams and Tommy Gomez. Atty Van den Berg at left, and on the right, Dorothy McNichols and Danny Lloyd.
Alex Siodmak

Alex Siodmak

The Child in "Triumph of Ignorance" sees frightfulness for the first time in her tender years. The background figures are the tools of ignorance, those responsible for the lynching. Child played by Roxanne Guilleaume. In the background Truda Goth and Bill Miller.

exception of Miss Pandor. She would have done well to postpone the work to a later date, for she did herself a grave injustice sponsoring a group who had not the slightest conception of her purpose. In fact, it was difficult to know just how much of the dance's ambiguity to lay at the feet of the choreographer and how much not, but it wandered constantly in the ill-defined land of "sixes and sevens."

Alice Temkin's *The Matrix*, a trio of rebirth through love, lacked breadth and focus and hovered between lyricism, intellectualism, and movement for movement's sake.

Racial inequality occupied Atty van den Berg in her large group work, *Triumph of Ignorance*. Miss van den Berg has a dramatic and certainly pertinent idea; she provides her group with fairly interesting group movement; she has a sound knowledge of dramatic structure and group pulse. Yet *Triumph of Ignorance* somehow misses fire. The reason is that detail is sacrificed for mass effect. Rushing groups, struggles, and conflicts are given more importance than the actions and reactions of individuals such as the two lynched protagonists and the little family unit. It is they who should be used to tighten the action and set the signposts for the more spectacular moments. With more care and insight into individual character *Triumph of Ignorance* might develop into a valid theatre piece.

In her long dramatic composition, *The Shadow of a Doorway*, Jean Houloose shows herself to be a beginner of no small stature. After a sung prologue whose words were thoughtfully included in the program notes, a strange, fate-ridden drama was told in formal, yet vital terms. The characters, both solo and group, had specific and well-defined places in the action, which concerned a fierce and

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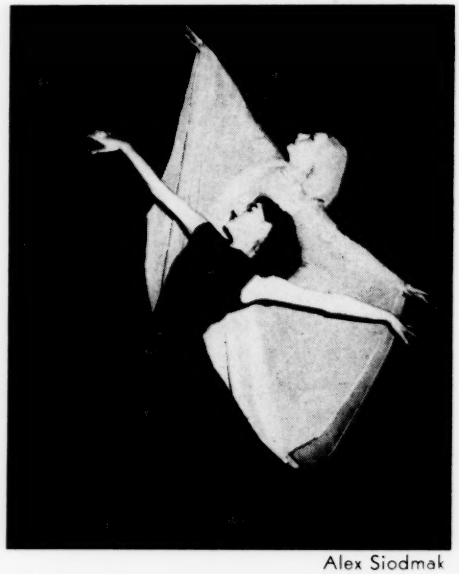
malevolent family conflict between brother and sister defined in terms of many centuries ago and in terms of today. At no time did the work lag or become overly gothic in tone. And at no time was the movement out of control or diffuse. The whole progressed in a steady almost inexorable pace to a tense conclusion. Here is a dance that most certainly bears repetition.



Alex Siodmak

Alice Temkin and Lorraine Ruess as they appear in Miss Temkin's "The Matrix".

RUTH MATA & EUGENE HARI
92nd Street "Y"
March 30, 1947

After seeing Ruth Mata, Eugene Hari, and their sprightly little group, we are once again firmly convinced that dancing can be and *is* fun. Mata and Hari have a good time dancing; their group has a good time dancing; and the audience has a wonderful time watching them.

If you are as tired of Swan Lake as most habitual dance goers are, you will hold your sides when you see (as you surely must) their *Pas de Deux* complete with cardboard swan that meanders across the stage at the beginning and sets the mood for a ballet lampoon to end all lampoons. Mr. Hari makes a gallant premier danseur with a cheery inverted carrot for a headpiece, and Miss Mata makes an elegant prima ballerina assoluta who tosses off a single fouette with real aplomb. It takes mighty good dancers to perform broad satire of this kind without seeming foolish.

Mata and Hari are lucky to have found three highly individual and proficient assistants in Hal Loman, Bill

Bradley, and Marguerite de Anguera, and the latter are in turn fortunate to have found choreographers who know how to use a sunny palette with charm and rare good taste.

Looking for Talent, a satire on Broadway agents who will forego talent for sex any time, provided Miss de Anguera with a hilarious yet poignant characterization of a percussion-accompanied modern dancer trying to make her way in competition with a tap dancer and a strip teaser.

Original Chapeaux, a hat-trying episode, and *On Display*, a mannikin come to life, show that material used in vaudeville since time immemorial can become fresh and original in good hands. Just when they seemed to be going overboard in the direction of too broad comedy they would draw themselves to a pin-point halt with a bit of character insight, a surprise change (as in the conclusion of *Original Chapeaux*), or even a technical feat like Ruth Mata's amazing extension in *The Fakir Dance*.

Mata and Hari, gifted artists of the satiric dance, seen above in a composition which has not been seen locally for some seasons, on the subject of jazz satire. They plan to revive it in concert soon.

And throughout they seem to be having such a good time in their simple, yet adequate costumes and their clean-cut approach to dance as a medium of laughter, that one could forgive their very infrequent excursions into the banal.

continued on page 49

Celli

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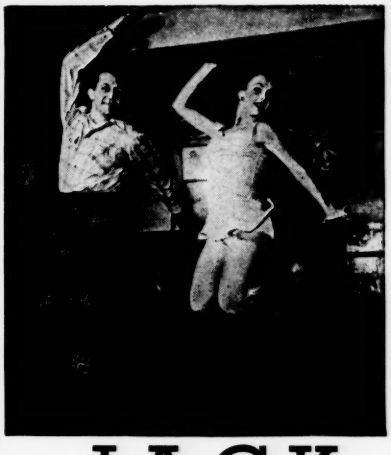

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DATELINES

LONDON

The engagement of Gollner and Petroff for the International Ballet season in London was dogged by ill-luck. Gollner went down with influenza two hours before she should have opened the season with Coppelia and although she was able to dance a four-act *Swan Lake* the following week, recurring illness caused scratching of the scheduled revival of *La Bayadere*. The season was generally unlucky for the artistes, unrewarding for the public.

Colonel de Basil, in London during March, announced his intention of bringing his Original Ballet Russe to London in June, possibly to the Coloseum. He stated definitely that Markova would be in the company which by now (following the signing of Lifar's New Monte Carlo Ballet) seems to have acquired a repertoire of some 260 ballets!

Ninette de Valois visited Ankara during April to advise the Turkish government on the development of ballet schools in that city . . . Massine is working on a revival of his *Mlle. Angot* for Sadler's Wells; Fonteyn,

Pamela May and Julia Farron are to share the leading role . . . Ballet Rambert gives a London season during May.

* * *

Robert Helpman deserted ballet for a short time to play in *The White Devil* at the Duchess Theatre . . . England's newest ballet company is Leon Hepner's Metropolitan Ballet, born in January, 1947, with Victor Gsovsky as *maitre de ballet*. So far it has played only the provinces, handicapped by the fuel

crisis . . . The Anglo-Polish Ballet was more fortunate in managing to get a London theatre . . . The Sadler's Wells school, which until now has had its headquarters at the S.W. Theatre in Rosebery Avenue, moves to new premises at Baron's Court, next door to M. Legat's wonderful old studio. Mr. Arnold Haskell is to be the school's administrative director. Pupils will receive a normal education, as well as ballet tuition. The idea is that dancers of the future should spell as well as spin . . . *Like many Russians, Mme. Volkova has a gift for expressing herself in vivid but unorthodox English. Explaining coupe ballon the other day. she surprised and enchanted everybody by saying: "You see, you stay up in the air a long time because you can always come down quickly."*

* * *

PARIS

The big dance evening organized by Dandelot on March 27 at the Salle Pleyel brought together four top artists: Teresina in her Spanish dances, Lisa Duncan with her classic dances, Noyta Innoka with her Oriental dances, and

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the revived Loie Fuller Ballets which have always enjoyed great popularity in France but which have not been seen since before the war . . . *Jean Weidt's Ballet des Arts troup has been asked to give* 30 *performances in the French and English occupation zones in Germany, between March* 23 *and May* 1. *The troup will then begin rehearsals on Emile Damais' and Jean Weidt's ballet The Cell, which will be presented at the International Dance Competition in Copenhagen* . . . An international ballroom dancing competition organized in Paris is based on a new principle. Spread over a period of several days, each day is given to some one type of competitor: secretaries, salesmen and saleswomen, etc. . . . The ballet has been particularly active at the Opéra-Comique, the newest creation being *Khamma*, music by Claude Debussy, choreography by J. J. Etcheverry, costumes and decor by Luc-Albert Moreau. This is the story of a dancer in the days of the Pharoahs, and is excellently danced by Genevieve Kergrist, Colette Signorelli, Michel Gevel, Constantin Tcherkas . . . Tamara Toumanova *is back at the Paris Opera after her American visit. The President of the French Republic was present at her first performance in* Giselle . . . Mme. Olga Preobrajenska, who was Toumanova's teacher when she was a child, was among those present to congratulate her . . . A new dancer from Spain, Maria Aranda, gave a recital at the Theatre des Champs-Elysées in March. Gypsy influence was very evident, although her work was uneven. She showed personality and excellent sense of rhythm, lovely body, and her costumes were often very beautiful. The Argentine Ambassador in Paris presided at a reception given Aranda at the Latin American house.

* * *

MEXICO CITY

The French Ballet, or rather, a portion of it sub-titled *Les Etoiles de l'Opéra de Paris*, is touring Latin America and making quite a flurry. The company, headed by Parisian stars like Serge Peretti, Marianne Ivanoff, Roger Fenonjois, Lolita Parent and Daniel Seller, is under the management, for the Latin American tour, of Mr. N. L. de Nova, Editor-in-Chief of Argentina's

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dance publication, "El Ballet". They have a repertory of some twenty five ballets, some of them old standbys, and some new ones, authored by their own choreographers, Serge Peretti and Roger Fenonjois.

This fine company has already played successful seasons in Buenos Aires, Montevideo, Asuncion, Rio de Janeiro, and it has just finished an engagement of several weeks in Bogota, Columbia. It is presently moving into Central America and will not be seen in Mexico, D.F. until summer.

A Mexican season of the Ballet Theatre, an old favorite here, is still in the rumor stage and now the chances are it will not go beyond that this year. For Conciertos Daniel, our leading impresario, has just announced that the Ballet Russe de Monte Carlo will come

to Mexico late in May for a season of several weeks. According to advance notices the repertory will include such old favorites as *The Blue Danube*, *Scheherazade*, *The Lake of Swans*, *Spectre of the Rose*, *Les Sylphides*, *Coppelia*, and a number of others, as well as some few newer ballets that Mexico has not seen before.

For some reason having to do with finances, the Ballet will play, not in the regular Opera House which Ballet Theatre always filled to overflowing, but in the old Esperanza Iris Theatre. The Iris was Mexico's opera house and theatre until the Palace of Fine Arts was completed, has since been a movie theatre, until it was taken over for the current season of the American Theatre in Mexico. It holds a far

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smaller audience than the Palace of Fine Arts auditorium, and if the Monte Carlo Ballet attracts half the crowd the Ballet Theatre does in Mexico, it is going to be quite inadequate.

The new Institute of Fine Arts, presided over by Mexico's famous orchestra director, Carlos Chavez, presented its first series of ballets in March. This ballet troupe is the old Waldeen group, which has been taken under the wing of Chavez's new Institute. The performances were unusually well attended for a local organization, and showed considerable improvement in technic since the autumn season.

* * *

CHICAGO

Felicitas Gobineau, a central European modern dancer, who has been teaching in Texas for a couple of years gave a concert on April 14 at the

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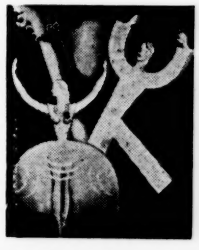

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George Tapps is at the Rio Cabana . . . Martells and Mignon is the team in the Stevens Hotel Boulevard Room.

Dorothy Etheridge has the principal dance role in *Beggar's Holiday*, now on tour. Paul Godkin is the leading male dancer . . . Joan Mann has replaced Jane Deering in *Three to Make Ready* and Almerinda Drago has stepped into one of the leads in *Lute Song*.

Edna Lucile Baum is exhibiting water colors of ballet dancers by Martha Woollett.

The Civic Ballet of Appleton, Wisc. gave a performance on April 12 that included Cinderella, Le Beau Danube and a group of Chopin Waltzes. Teacher Beverly Breinig is one of the directors of the enterprise.

Antony Tudor spoke on ballet during the last decade on April 20 on the University of Chicago's dance series.

* * *

NEW YORK

A spectacular salute by the dance field to the cause of the Spanish Republicans in Exile was executed at the Ziegfield Theatre on April 27, under the chairmanship of John Martin, dance critic of the New York Times. Such outstanding dancers as Anita Alvarez, Valerie Bettis, Nora Kaye, Jerome Robbins, Martha Graham, Iva Kitchell, Jose Limon, Pearl Primus, Agnes de Mille, Paco Reyes, Charles Weidman and Sonny Terry gave their talents to this benefit show.

A salute in Music to the same cause, under the chairmanship of Olin Downes will be made at the same place on May 11th.

Brooklyn College presented a program of modern dance on April 26th under the direction of Elna Lillback at the Midwood High School.

* * *

Dvora Lapson, dance mime, pioneer and director of the Jewish Dance Repertory, presented a program of Jewish dances on May 4th at the Barbizon Plaza Theatre. The program featured new compositions based on contemporary developments in Jewish life the world over. Review of this concert appears in the next issue.

* * *

Gwyn Ferris, dance mime, appeared at the Humphrey-Weidman Studio Theatre in solo recital on April 26 and May 4 in a program of esoteric dances. Miss Ferris is a semi-abstract painter, as well as a modern dancer, and she has had a one man show at the Norlyst Gallery in February, 1947 called "Paintings of the Modern Dance."

* * *

Loukia, billed as "the Grecian dancer" appears on May 7th at the Carnegie Chamber Music Hall in a recital devoted to dances dedicated to Greek culture. She is accompanied by pianist Terpsichore Sarantakou.

* * *

The Young Peoples Dance Theatre gives its spring production at the Columbia High School in South Orange, N. J. on May 23rd. The Theatre came into being in 1941 with an original membership of 12 dancers, and thus far presented a series of two or more programs each year.

* * *

The Ethnologic Dance Center had a busy April recital schedule, with such

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performers as Roy Marshall, Tap dancer, Alan Marques, Modern Spanish dancer, Zamura, Spanish dancer and violinist, and young artists of the school. The calendar for May again presents a Young Artists recital on May 1, three performances of La Meri in solo recital of dances Around the World on May 8, 15 and 22 (change of repertory for each recital) and on May 29 a joint recital by Juana and Saki.

* * *

The "POP" Concert at Carnegie Hall on June 1 will be called Palestinian Night and will feature artists Katya Delakova and Fred Berk.

* * *

The April 13th session of the New York Society of Teachers of Dancing fulfilled promise of a gala day. Among presentations at the session were ballroom and ballet by Alberto Galo, children from the Metropolitan Opera Ballet School by Margaret Curtis, ballet classroom technique by Paul Haakon, lecture by Emlen Etting, the Philadelphia artist. The session concluded with election of officers and a business meeting.

* * *

James Starbuck, an associate instructor at Ballet Arts, is slated to be dance director for the Memphis (Tenn.) Opera Company's summer season. Starbuck is also engaged currently in coaching the O'Connor twins for their appearance in the Molnar play, *Miracle in the Mountains* . . . . Ron Fletcher of the same school is assisting with the choreography of the new summer show at the Riviera. New additions to the staff of Ballet Arts include such prominent names as Alexis Dolinoff, Marian Ladre

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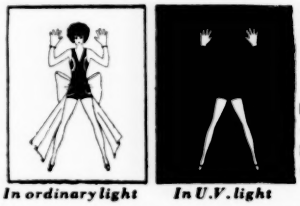

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* * *

Aubrey Hitchins, English dancer, formerly a partner of Anna Pavlova, who appeared as soloist with the Metropolitan Opera Company some seasons ago, has announced the opening of his own school of ballet in New York in May.

* * *

Boris Novikoff presented his Russian American Ballet at the Central Opera House on Saturday, May 3 in a repertoire of classic ballet which included such standbys as *Les Sylphides, The Nutcracker, Swan Lake, Le Coq d'Or* and *Rumanian Fantasy.*

* * *

Blanche Evan has been engaged to direct the dance department in summer session at North Carolina College. She will teach four courses, among them a course for teachers in dance pedagogy for children.

* * *

FOLK DANCE fans will find more fun in a group under the direction of David Hahn, which meets at the Clubhouse and Studio 61, in Carnegie Hall alternate Tuesdays. The Clubhouse is at 150 W. 85th Street, and don't forget to bring comfortable clothes.

* * *

REVIEWERS' STAND

continued from page 39

MARIE MARCHOWSKY & Company
92nd Street "Y"
April 6, 1947

Marie Marchowsky was seen in recital for the first time in a year at the 92nd Street "Y" in a rewarding program of modern dances accompanied by Salome Bat Ari, Lillian Wexler, Ann Widman and Evelyn Leeds. Miss Marchowsky, although mistress of a controlled technique, and expressive body, was not quite successful in projecting her ideas. Her dances have a sameness of style, sometimes rather reminiscent of Duncan dances. *On the Threshold,* her opening number, lacked the poignancy and wonder implicit in the experience of a young girl entering womanhood. She was seen to best effect in *Ebb Tide,* easily the most striking dance of the evening. *Foreboding* and *Image of Obsession* were dramatically strong and telling, and boasted some interesting patterns.

Miss Marchowsky's supporting company gave her sympathetic and very able assistance.

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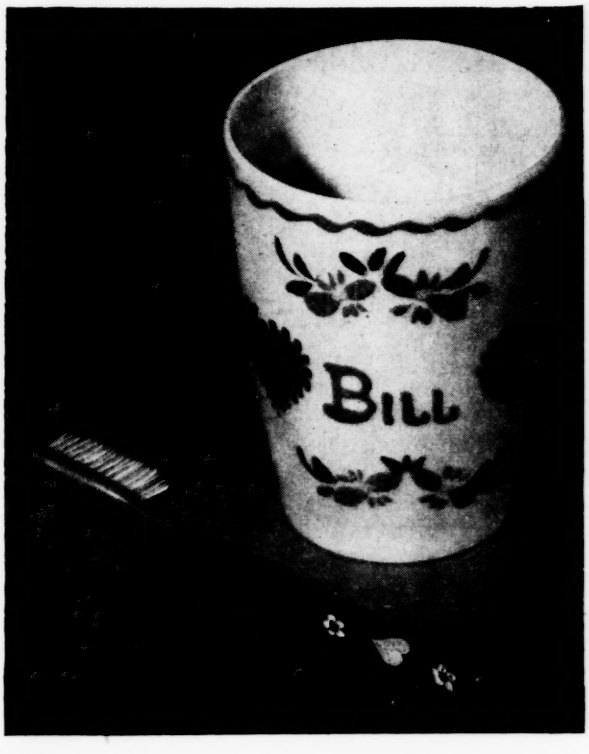

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FOOTNOTES

COMEDY OF ERRORS

The French Ballet incident is over for the time being and M. Roger Eude and his associates of the Ballet des Champs-Elysees have returned to Paris as cross as bears over the American "deal". Both Michael Todd, the producer, and the management of the French company were a little precipitate when they agreed to an American season, without first attending to the slight matter of definite bookings. Six people sat around the Hotel Gotham for six weeks looking glum while a scandale of epic proportions was brewing. $30,000 was advanced by the Ministry of Beaux Arts to cover the transportation of sets and costumes and 40 dancers. The money was used to transport said sets and M. Eude, Boris Kochno, Micheline Saxe, press agent, Roland Petit, choreographer and maitre de ballet, Richard Blareau, conductor and Gordon Hamilton, danseur, back to Paris where M. Eude darkly intimates that it will not be healthy for any American company to show its face. That's how wars are made, children.

While the Ballet des Champs-Elysees is not known in America, and there is indubitably an abundance of local ballet companies, the general standard of ballet in these days of grace is not such that a good shot in the arm would come amiss. Experienced observers on this side feel that the French company would have been far from the box office liability feared by Todd and confreres. Balletomanes who had been licking their chops in great anticipation must take their chops elsewhere to lick, and a lot of francs contributed in taxes by French pockets have gone down the managerial drain. Tant pis.

ECCENTRIC

A nationally known modern dancer who was doing a stint at the Roxy Theatre recently, reports that he was ill-advised enough to be caught backstage reading a book.

"What are you reading?" queried one of the dancers in the ensemble who came over to his corner to investigate his mysterious behaviour.

"This is called "The Dance of Life" by Havelock Ellis," replied he.

"Ooh!" articulated the other, "You really **are** interested in dancing, aren't you?"

INDIA VS. EMPIRE in BALLET

A Ballet adaptation of "The Discovery of India" by Pandit Jawaharlal Nehru, was given at New Delhi recently before delegates of the Asian Relations Conference. . . . . It represents an attempt on the part of India's intellectuals to re-assess their 5,000 year-old history. It blends five dance techniques, traditional, classique, folk, Mogul, and modern. In its depiction of British rule in India, only four figures are used: a red-coated British trader who laughs with sinister delight as Mogul, the emperor, gives him permission to trade in India; a top-hatted official in green Victorian frock coat; another in flapping academic gown, representing the Simon commission, and a dapper cockney who carries out the orders of the others. The ballet has appeared in Bombay and will tour the provinces.

British theatregoers in India have withheld comment.

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